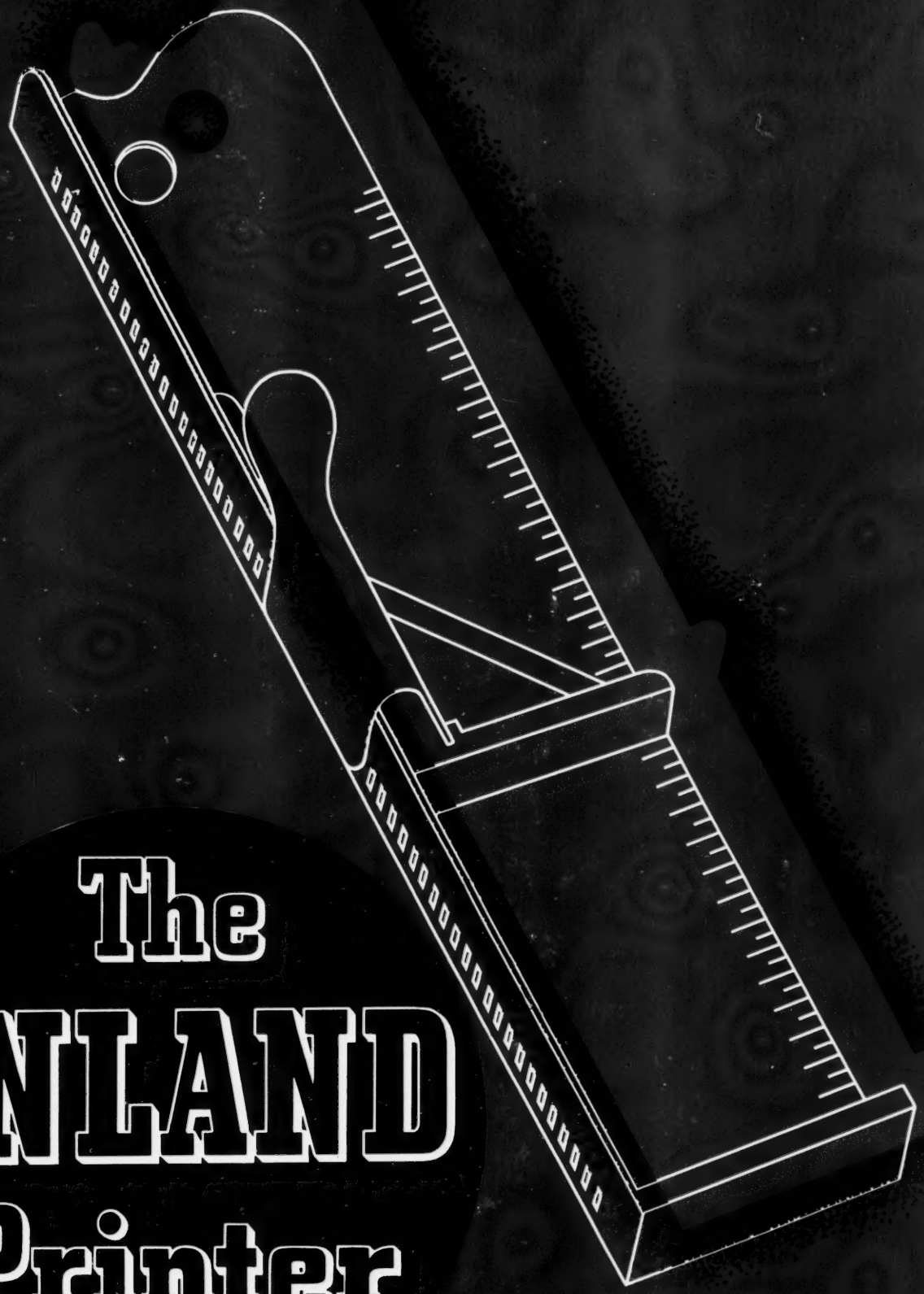
ROESER



The INLAND Printer

NOVEMBER ★ 1937

SPEAKING OF STRENGTH

. . . HAVE YOU TRIED

WYTEK LEDGER?

Important records are safe on WYTEK LEDGER. It ignores the roughest treatment of accounting machinery, stands erect indefinitely without buckling. Its smooth, flat surface takes ink, type and pencil with equal ease. And its extra strength is so pronounced that WYTEK resists wear and tear even around punch and perforation holes.

Naturally, watermarked WYTEK LEDGER costs more than sheets that lack its strength—but it more than saves its slightly higher cost by serving better and lasting longer. May we send you samples?

WYTEK

FAMOUS FOR STRENGTH

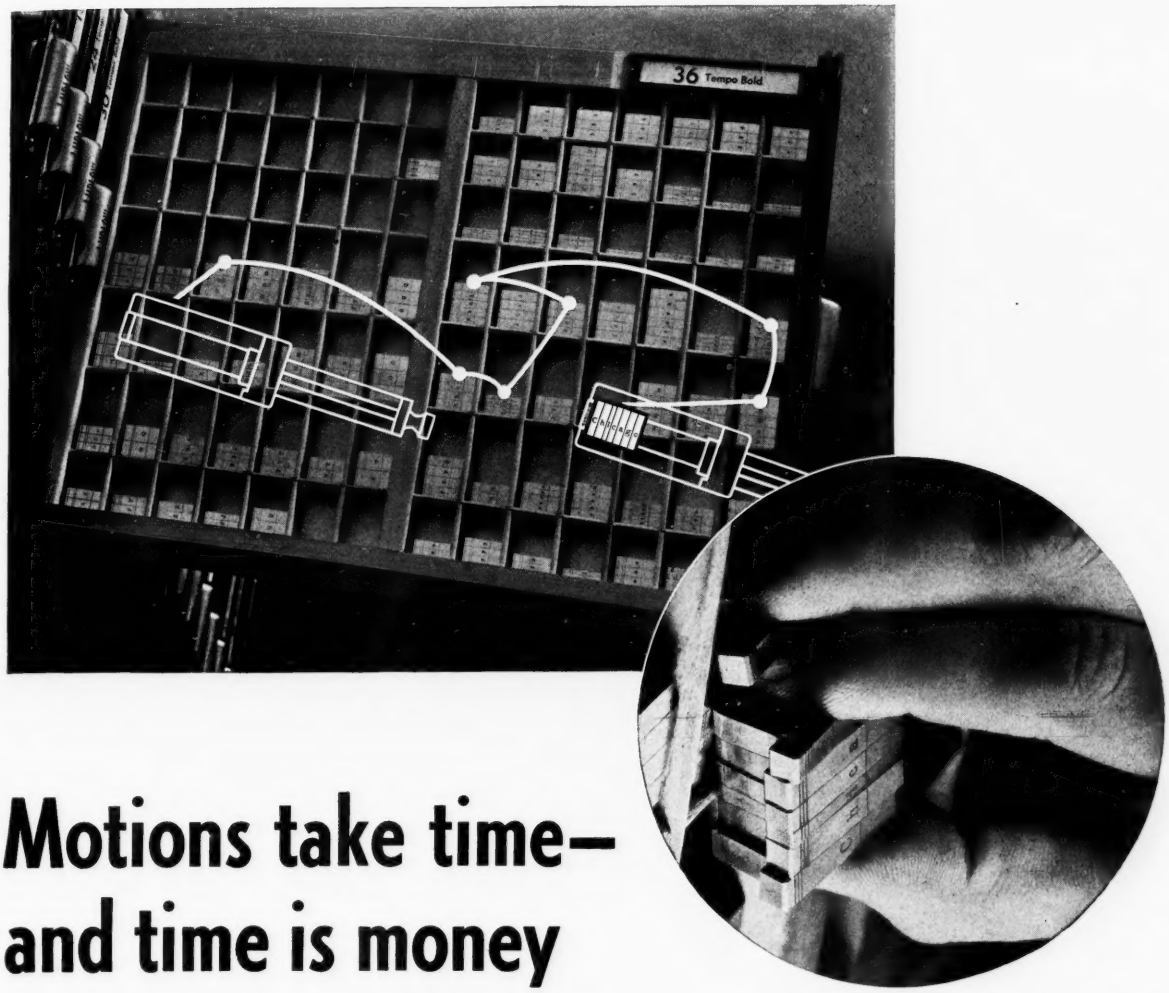
WYTEK SALES COMPANY • Main Office, Dayton, Ohio

Sales agent for all Wytek printing papers, including:

Wytek Bond • Wytek Ledger • Wytek Offset • Wytek Cover

Being the same grades and manufacture as previously sold by Brown Company, Portland, Me.

WYTEK LEDGER FAMOUS FOR STRENGTH



Motions take time—and time is money

One of the most spectacular features of the Ludlow system is the method of setting matrices for casting in sluglines. As shown in the illustration above, the compositor "gathers" the Ludlow matrices and carries them to the matrix stick in a group, instead of one by one.

The line of travel for gathering the word "Chicago," for example, is shown over the Ludlow matrix case. Beginning with the capital "C," the Ludlow operator gathers the word by simply adding one matrix after another to those already held between his thumb and first finger. This faster gathering method with Ludlow matrices is of course possible only because of their flat shape and of their all standing the same way in the case.

That less time is required for setting Ludlow matrices is not surprising, when the operation is analyzed. Every printer knows that, with single types, distributing is far faster than setting. In distributing, the line of travel is continuous, the compositor's hand pausing only to drop off one letter at a time. In gathering Ludlow matrices, the compositor's hand follows this same continuous line of travel—in reverse direction.

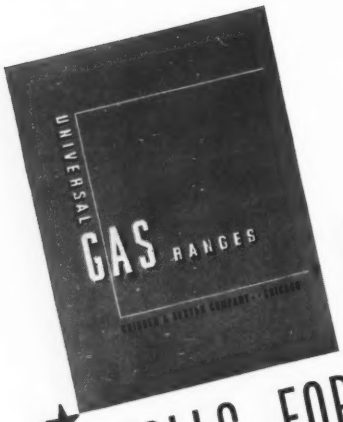
Contrast this method of setting Ludlow matrices with that of setting single types, with which, for every letter in the line, the compositor must pick the character out of the case, turn the nick and face into position, and carry the single letter separately to the stick.

Further time savings are effected by a simpler method of justification, and by elimination of other unnecessary operations. These and other Ludlow economies are explained in descriptive literature which will be furnished on request.

LUDLOW TYPOGRAPH COMPANY

Set in members of the Ludlow Tempo family

2032 Clybourn Avenue + + Chicago, Illinois



A JOB LIKE THIS★ CALLS FOR UNDIVIDED RESPONSIBILITY

A book of 80 pages in color . . . action photographs . . . detailed drawings . . . a book designed to do a thorough selling job for Universal Gas Ranges. And to Superior came the privilege of producing layout, drawings, photographs, retouchings and engravings . . . everything ready to turn over to the printer. ● Superior was given this responsibility for just one reason. The makers of Universal Gas Ranges knew that Superior had the equipment and the organization to do the work under one roof . . . where all departments could work as a unit. ● And because the job was handled this way, here are the results: A book of clean-cut engravings that only undivided responsibility could produce . . . a book that does justice to the product it was designed to sell. ● Your product deserves similar consideration.

SUPERIOR ENGRAVING COMPANY

215 WEST SUPERIOR STREET
CHICAGO, ILLINOIS

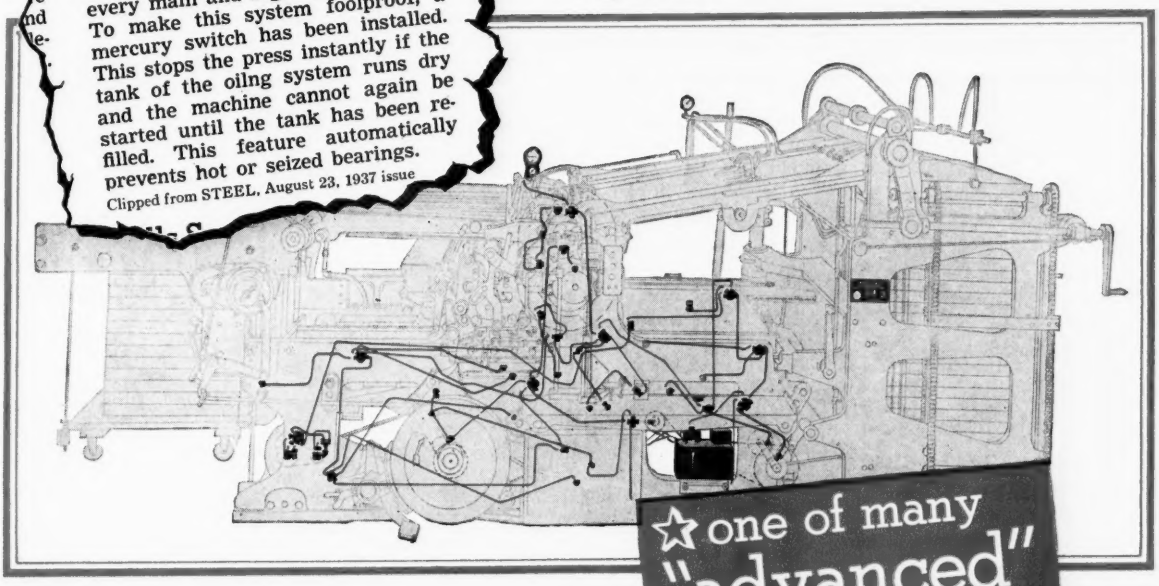
Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate $4.00 a year: 40c a copy. Canadian $4.50 a year; foreign subscription $5.00 a year. Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879.
Copyrighted, 1937, The Inland Printer Company

Mercury Switch Makes Oiling System Foolproof

Printing presses built by the Miller Printing Machinery Co., Pittsburgh, are equipped with an automatic oiling system by which oil is fed at 150 pounds pressure to every main and high speed bearing. To make this system foolproof, a mercury switch has been installed. This stops the press instantly if the tank of the oiling system runs dry and the machine cannot again be started until the tank has been refilled. This feature automatically prevents hot or seized bearings.

Clipped from STEEL, August 23, 1937 issue

MILLER AUTOMATIC OILING ☆



☆ one of many "advanced" improvements

EVERY Miller Automatic Cylinder Press has Automatic Oiling, but—Miller also automatically stops the press should the oil reservoir empty. Not only is adequate lubrication under pressure assured, but this exclusive Miller feature prevents seizure should the oil reservoir empty.

The positive feeder actually carries sheet by vacuum fingers all the way from pile to front guides; no wheels, pulleys, rollers, tapes or balls to adjust or mark sheets.

Automatic press trip stops imperfect sheet at front guide; applies brake; leaves front guides closed and grippers open. No smashed forms or papered rollers.

Slow-down delivery handles tissue or 20 point board at high speeds. Automatic pile lowering on all Millers since 1927. Straight pile, no rejogging.

Patented 2 to 1 all-steel (not cast iron) bed mechanism produces up to 25% extra properly printed sheets with one-third less exertion than other flatbeds.

Unit Construction. Feeder, press and delivery designed and constructed, under one roof, as one integral unit. Strong, rigid; up to 50% saving in floor space.

Combination "ink mill" rotary type inker. Ink given to form on both strokes of bed. No reversals on form. "Safety ring" inker release prevents gear smash-ups.

Tachometer shows running speed; introduced by Miller. Totalizer provides constant check on roller and accessory durability; exclusively Miller. Catalog mailed on request.

MILLER PRINTING MACHINERY CO.

PITTSBURGH, PENNSYLVANIA

Branch Offices: BOSTON, NEW YORK, PHILADELPHIA, CHICAGO and SAN FRANCISCO. *Canadian Company:* MILLER PRINTING MACHINERY OF CANADA, LTD., Toronto. *Agents:* CALIFORNIA PRINTERS SUPPLY COMPANY, Los Angeles, California; LANCE COMPANY PRINTER'S SUPPLIES Dallas, Texas; J. H. SCHROETER & BRO., INC., Atlanta, Georgia.

THE PRELUDE TO MUSIC—THE SONG OF THE SAW

The musician cannot play more sweetly than his instrument. The craftsman who made it cannot work more skillfully than his tools. Business depends on the printer and the printer must rely on his papermaker for his most important tool. There has always been a desire and a need among craftsmen printers for a full line of rag-content ledger, index and bond papers. To fill this need Byron Weston Co. manufacture a complete range of rag-content writing papers to that standard of quality made famous by Byron Weston Co. Linen Record. A finished job means a Weston Paper.

BYRON WESTON COMPANY

DALTON, MASSACHUSETTS

RAG CONTENT LEDGER

Extra No. 1—100%

BYRON WESTON CO. LINEN RECORD

100% DEFIANCE

85% WAVERLY

75% CENTENNIAL

50% WINCHESTER

25% BLACKSTONE

MACHINE ACCOUNTIN

TYPACOUNT LINEN LEDGER

85% Rag Content

WESTON'S MACHINE POSTING LEDGER & INDEX

50% Rag Content

RAG CONTENT BOND

Extra No. 1—100%

WESTON'S BOND

100% DEFIANCE

75% HOLMESDALE

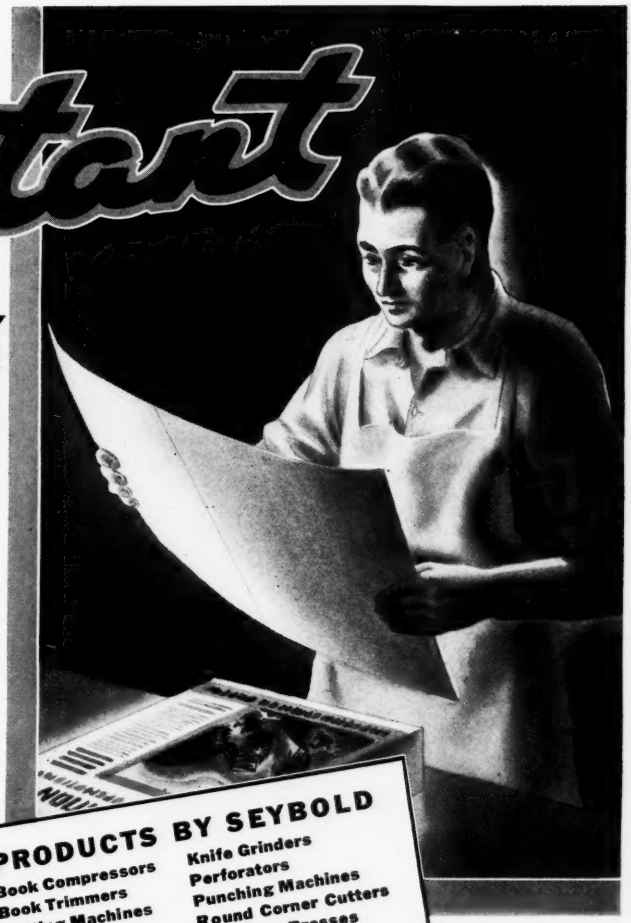
65% EXMOOR

50% WINCHESTER

25% BLACKSTONE

Important

in Connection with Modern Methods



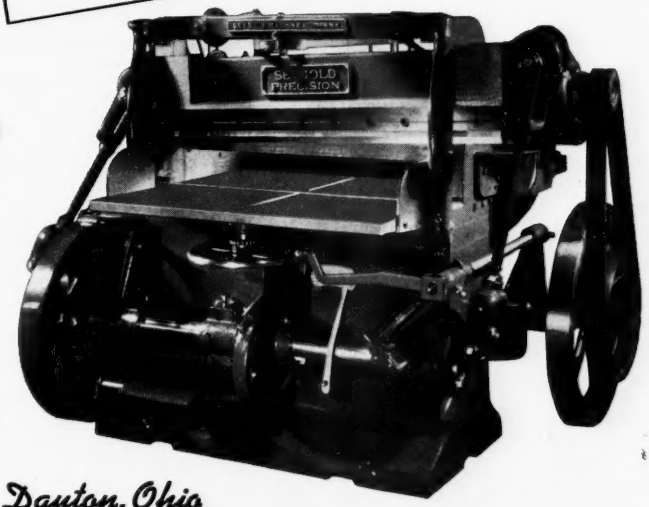
• To prove profitable and justify its initial cost and investment any printing, lithographing or offset press, folding, labeling or wrapping machine, must function continuously. Any stoppage due to inaccuracies in cutting, or variations in sheet sizes decreases production and directly affects costs. Spoilage of beautiful jobs by poor cutting distinctly means loss.

Seybold Precision Automatic Clamp Paper Cutters have demonstrated their ability to cut any and all classes of paper accurately. Let Seybold point the way to profits through Precision Cutting.

•

PRODUCTS BY SEYBOLD

- Book Compressors
- Book Trimmers
- Cutting Machines
- Die Presses
- Drilling Machines
- Embossing Presses
- Knife Grinders
- Perforators
- Punching Machines
- Round Corner Cutters
- Stamping Presses
- Wire Stitchers



SALES AND SERVICE DEPARTMENTS:

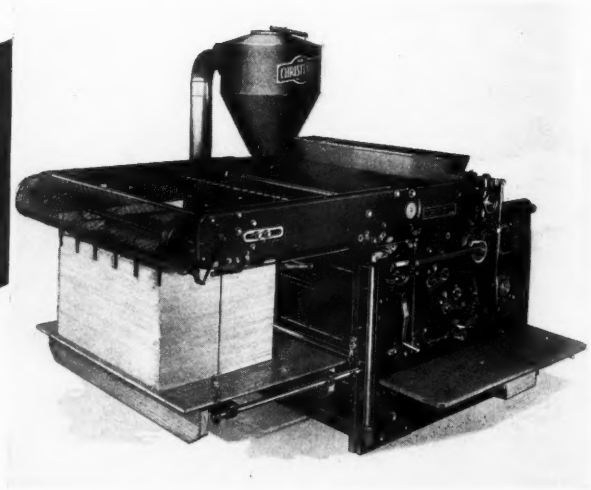
- New York: E. P. Lawson Co., Inc. 426-438 W. 33rd Street
- Chicago: Chas. N. Stevens Co., Inc. 110-116 W. Harrison St.
- Atlanta: J. H. Schroeter & Bro., Inc.
- San Francisco, Los Angeles, Seattle: Harry W. Brintnall Co.
- Dayton: Seybold Factory
- Toronto: Harris-Seybold-Potter (Canada) Limited
- London, England: Smyth-Horne, Ltd.
- Latin America & West Indies: National Paper & Type Co.

SEYBOLD DIVISION

HARRIS•SEYBOLD•POTTER CO., *Dayton, Ohio*

SEYBOLD PRECISION *Automatic Clamp PAPER CUTTER*

CUT COSTS
$2000 to $5000 a year
with this revolutionary



CHRISTENSEN HIGH-SPEED BRONZER

Send for these FREE engineering reports on the NEW bronzing standards set by Christensen equipment.

Certified records prove these savings

You can cut the ground right out from under price competition, make MORE MONEY, and have more satisfied customers when you put one of these MODERN Christensen High-Speed bronzing machines in your plant.

Every Christensen installation has set NEW cost standards in large and small plants on all kinds of work. Labor has been saved, spoilage reduced, and remarkable increases in production maintained. Powder dust is practically eliminated—keeping the air clean and healthful.

These amazing records have been carefully verified by a nationally recognized firm of industrial engineers and certified by plant executives.

They reveal savings sufficient to repay the entire original cost of Christensen equipment in from one to two years' time. Your present equipment is obsolete against this competition.

These facts are available in complete report form and will be gladly sent without obligation. Compare this performance with your own operations. Write today for your copies of these really informative bulletins.

* TYPICAL PLANT CONDITIONS

One or more of these surveys will come pretty close to home—regardless of the class and volume of work you handle.

Plant A—18 running hours a day on labels—direct comparison of costs with competitive bronzer. Annual saving over $5,000.

Plant B—Running one-fourth of full time on greeting cards and labels. Hourly production doubled—annual saving over $4,000.

Plant C—Can labels. 20% increase in production. Annual saving $2,979.84.

Plant D—Calendar work on cardboard and paper. Average cost per M impressions: $3.85 and $2.72 on cardboard and paper respectively.

Plant E—Average production of 2,518 sheets per running hour on labels, cartons, posters, etc. Operated 70.1 days per year—$2,372.18 annual saving.

Plant F—Label work. Bronzer produces approximately 3,000 sheets per hour. Reduces costs 37.7% compared with former equipment.

Plant G—Labels and cards. 46.6% increase in production. Annual saving of $3,380.52 on only 156 days of operation.

Plant H—Cost on label work reduced 32.9% per M impressions. Saves $1,712 annually, operating only 100 days per year.

Plant I—Can labels. Normal operating speed of 3,000 impressions per hour. Saves $1.76 per hour, or $4,359.56 annually.

Plant J—Operating speed of 2,800 impressions per hour on labels, posters, and calendars. Annual saving over $2,800.

THE CHRISTENSEN MACHINE CO.

100 Fourth Street **Racine, Wisconsin**

Branch Offices and Distributors: CHICAGO, 608 S. Dearborn Street; NEW YORK, 461 Eighth Avenue; LOS ANGELES, Printers Supply Corp.; SAN FRANCISCO, Norman F. Hall Company; ATLANTA, J. H. Schroefer & Bros., Inc.

In Canada, Sears Limited, Toronto, Montreal, Winnipeg and Vancouver.

Was his face Red?

Everybody else was in evening clothes
He appeared in his business suit

THE man who drew this amusing cartoon has depicted for us a scene that every man dreads. Yet nobody need dread it—for you can always telephone and find out if evening dress is to be worn.

Has it ever occurred to you that your present letterhead and envelopes may be giving the same unfortunate and unnecessary impression of your company. Why not put your letters into full dress? Why not let them supply atmosphere? Your correspondents will feel this atmosphere. What they feel, they believe.

Fortunately, the cost of even Strathmore's fine papers is negligible. You can have STRATHMORE HIGHWAY BOND — the most widely used rag-content bond letter paper in America—for less than 1 per cent more, per letter, than the cheapest paper you might buy. And even if you specify as fine a bond paper as can be made—STRATHMORE PARCHMENT—the additional cost, per letter, will be but 2.9 per cent.

Get the facts. We will gladly send you the famous Strathmore Letter-Cost Analysis audited by Certified Public Accountants. With this useful analysis we will include liberal free samples of Strathmore paper and envelopes-to-match for your use. Write for F-4 Samples today to Strathmore Paper Company, West Springfield, Massachusetts. (Strathmore envelopes-to-match are made by Old Colony Envelope Company, Westfield, Massachusetts.)

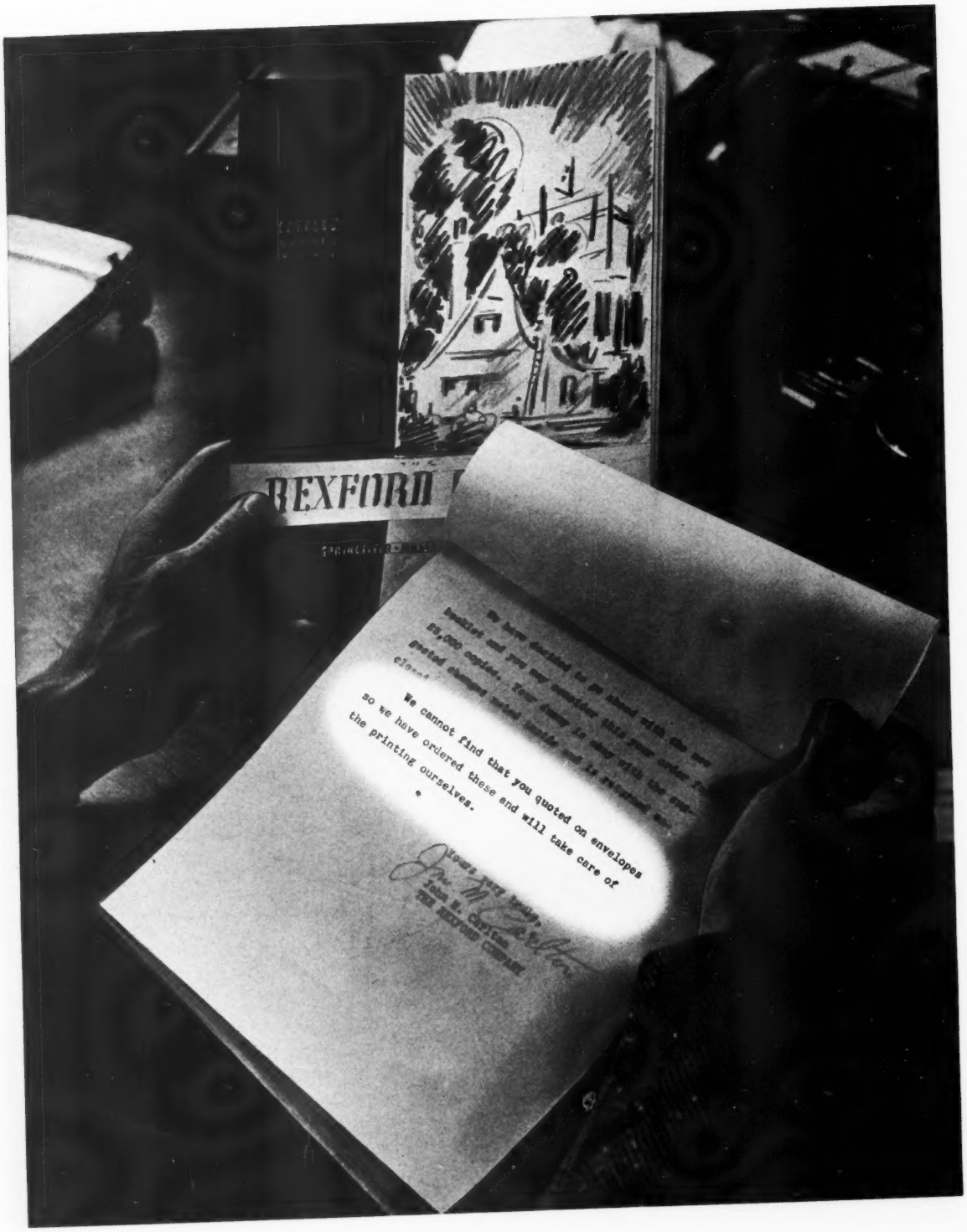
STRATHMORE

Maker of Fine Papers

¶ *Another,* and still stronger page, in the Strathmore series of full-page advertisements showing the business advantage of using fine letterheads. This series appears in "Fortune", "Time", "Business Week", "Nation's Business", "Sales Management" and other strong magazines reaching this country's leading manufacturers and merchants. Every business man can afford a better letterhead now. Meet Strathmore's advertising campaign with an energetic effort of your own to sell better papers, and you will increase your profits and good will.

Full page from the October, 1937, "Fortune"—Facsimile, reduced.

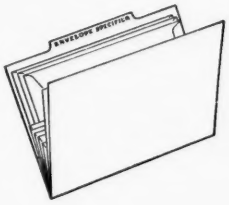
What is wrong



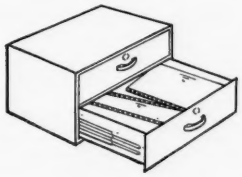
with this picture?

Seemingly *nothing* is wrong with this picture. We see an O. K. of dummy—and an order for 25 M fine booklets! Looks like a sweet situation—and is! But wait—that's not all. Where's the envelope for the job? Too bad, the printer forgot to suggest one and lost this extra printing and profit which he might as well have had.

Probably you don't miss such opportunities for extra business. But some printers do. Through sheer oversight they lose one of their legitimate and profitable forms of business—the envelope orders which almost always go along with mailing pieces.

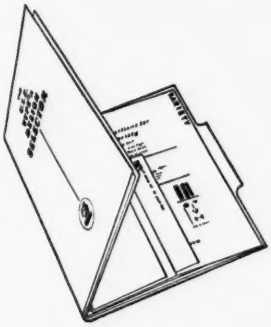


That is why U.S.E. has always pursued a consistent policy of developing promotional aids for the printer's use. For example, there is the Specifier—an unfailing guide to the right envelope. A recent aid is the Type and Design Selector—a service book that helps specify type faces for envelope printing. And we cannot fail to mention the complete U. S. E. Envelope Sample Cabinet in every paper merchant's place of business.



All of these U.S.E. services have been developed—at considerable expense—solely for printers and their paper merchants. Use them and you cannot fail to get additional profitable volume.

Start today by asking your Paper Merchant to supply the Type and Design Selector—latest edition of the U. S. E. Sales Aids.



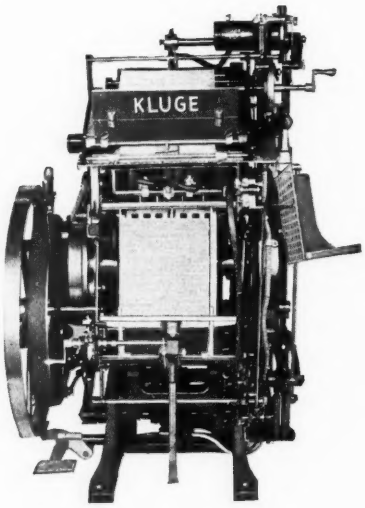
U. S. E. HAS SERVED THE TRADE CONSISTENTLY SINCE 1898

United States Envelope Company

General Offices USE *Springfield, Mass.*

12 MANUFACTURING DIVISIONS · · · · 5 SALES-SERVICE OFFICES

He wouldn't believe it!



Brandtjen & Kluge, Inc.,
Manufacturers
St. Paul, Minn.

Branch Offices with Operating Exhibits:

NEW YORK . . . . 77 White Street
Tel. Worth 2-2855

BOSTON . . . . . 27 Doane Street
Tel. Lafayette 3626

PHILADELPHIA . . 253 N. 12th St.
Tel. Walnut 3183

DETROIT . . . . . 1051 First Street
Tel. Cadillac 2205-6

CHICAGO . . . . . 522 S. Clark St.
Tel. Wabash 8372-3

ST. LOUIS . . . . . 2226 Olive Street
Tel. Garfield 4161

SAN FRANCISCO . 451 Sansome St.
Tel. Garfield 4188

DALLAS . . . . . 217 Browder Street
Tel. 2-7014

LOS ANGELES . 1232 S. Maple Ave.
Tel. Prospect 2910

ATLANTA . . 150 Forsyth St. S. W.
Tel. Walnut 1405

When we first told the printer about the KLUGE AUTOMATIC PRESS, he was somewhat dubious about our veracity, and, so revolutionary are some of the features on this modern machine, we could hardly blame him.

Today, the majority of printers are better acquainted with the Kluge—they know its capabilities and its profit-producing ability—and, if they do not already own one or more, have made up their minds to install a Kluge at the first opportunity.

However, there are still printers in the land who do *not* know that the Kluge is capable of paying for itself under normal business conditions and who could modernize their equipment and laugh at competition *tomorrow* if they would take up the matter with our representative.

You are more than paying for one now—on the time payment plan we have to offer—so why delay installing your Kluge and enjoying these profits? Telephone or send a postcard to our nearest branch and one of our representatives will be glad to drop in and talk the matter over with you.

BELIEVE ALL YOU HEAR ABOUT HAMILTON LEDGER

There's a "shouting campaign" about Hamilton Ledger sweeping the country. It emerged from the whispering stage long ago. Good printers are so enthusiastic about it, they're loudly acclaiming its virtues.

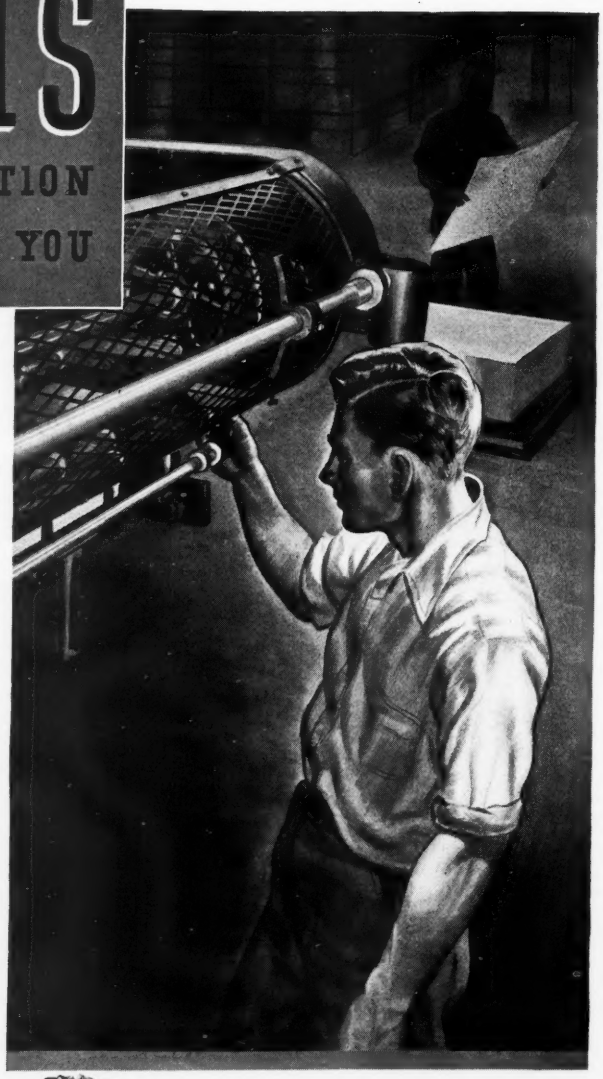
"CLEAN" "CLEAR" "STRONG" "FOLDS WELL"
"TAKES ERASURES" "LIES FLAT ON PRESS"
"DRIES QUICKLY" "RULES PERFECTLY"

These, and more, you'll hear about this #1 sulphite ledger. Believe ALL you hear. It'll be *all* good and *all* true.

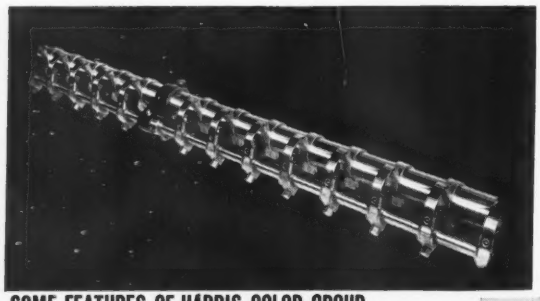
W. C. HAMILTON & SONS, MIQUON, PA.

Finer Papers for Business and Advertising

WHAT HARRIS DELIVERY BAR CONSTRUCTION AND MOUNTING MEANS TO YOU



• The advantage of Harris improved delivery gripper bar and mounting construction which increases press operating time, means more production and decreased maintenance cost. The combination of spring gripper to eliminate constant setting, the construction of the gripper bar carrier to eliminate whip and tearing at the transferring point, the spring mounting of the chains to eliminate chain wear and stretch, the center bearing in the gripper bar to eliminate the tendency of the bar to whip at high speeds, the elimination of sprockets where not required—are some of the reasons for Harris increased production.



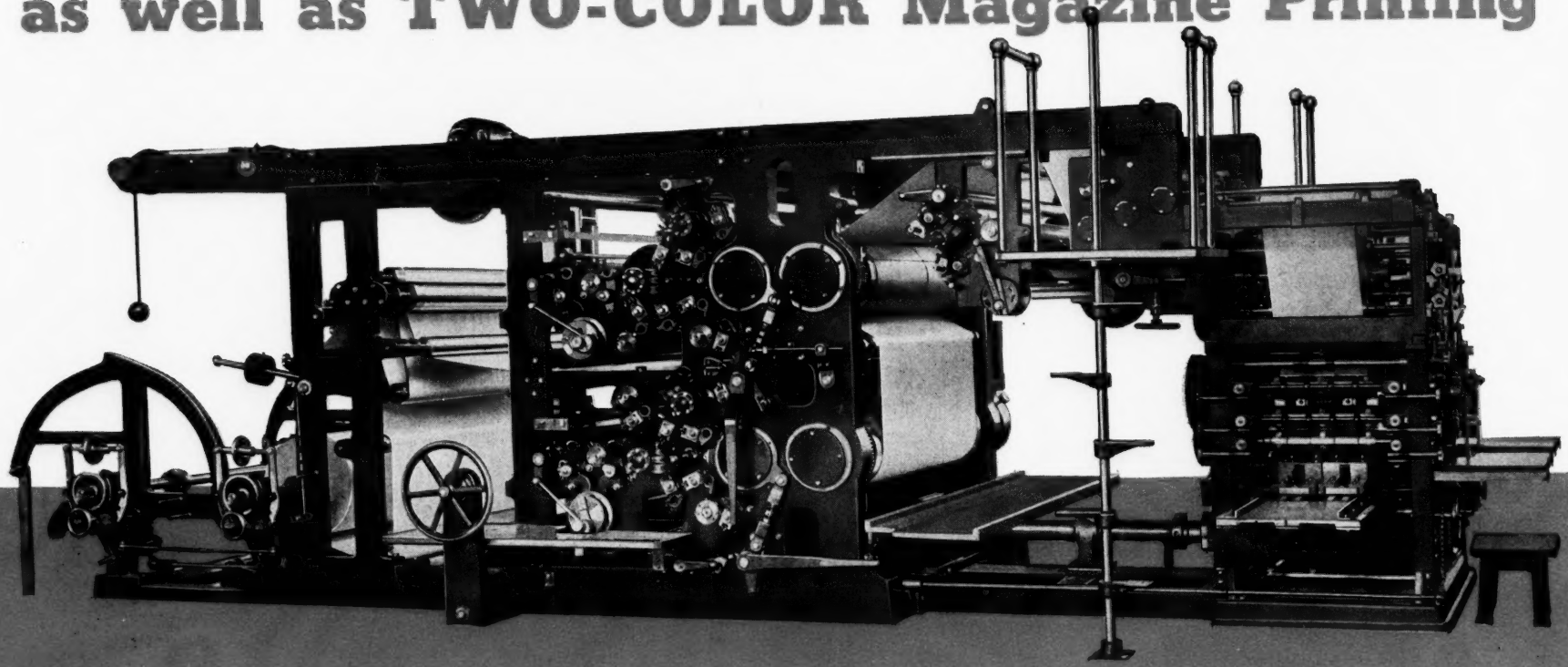
SOME FEATURES OF HARRIS COLOR GROUP

Revolutionary Harris H. T. B. Stream Feeder • Precision Tapered Pre-loaded Roller Bearings • Choice of Feed Roll or Rotary 3 Point Registering Mechanism • Micrometer Dials for Setting Printing Pressures • Quick Change Plate Clamps • Double Size Transfer Cylinder • Inker Load Eliminated From Printing Couplet • Harris Cleanable Ink Fountain • Adjustable Ink Vibration • Multi-Unit Construction • Spiral Gear Drive • Spring Grippers Throughout • Efficient Pile Raising and Pile Lowering Mechanism • Vacuum Control of Sheet in Delivery • Dial Press Speed Indicator • Feeder and Delivery Accommodate Any Style or Size Platform • One Piece Base with Extra Heavy Framing and Construction • Micrometer Adjustment of Ink Supply • Ball Bearing Mounting of All Ink Rollers • Improved Delivery Gripper Bar and Mounting.

HARRIS · SEYBOLD · POTTER · COMPANY

GENERAL OFFICES: 4510 E. 71st St., Cleveland, Ohio • HARRIS SALES OFFICES: New York, 330 West 42nd St. • Chicago, 343 South Dearborn St. • Dayton, 813 Washington St. • San Francisco, 420 Market St. • FACTORIES: Cleveland, Dayton

COTTRELL . . . for SINGLE-COLOR as well as TWO-COLOR Magazine Printing



Cottrell Magazine Presses are furnished for single-color as well as double two-color printing. Equipped with drying mechanisms for use with modern quick-drying inks, these presses are built to print and fold at speeds up to 750 feet of white paper per minute. They are strongly built machines . . . of rigid, heavy, well-balanced construction . . . with their weight carefully distributed to insure smooth operation and freedom from vibration at all speeds. For magazine printing on a profitable quantity and quality basis, and for dependable operation, standardize on Cottrell High-Speed Magazine Presses.

C. B. COTTRELL & SONS CO., Westerly, R. I.

NEW YORK: 25 East 26th St. • CHICAGO: 332 South Michigan Ave.
CLAYBOURN DIVISION: 3713 North Humboldt Ave., MILWAUKEE, WIS.
SMYTH-HORNE, Ltd., 1-3, Baldwins Pl., Gray's Inn Road, LONDON, E. C. 1

The *New* . . . and *Improved* . . . Beckett

COLOR FINDER

The new Beckett Color Finder is ready. So greatly is it improved and simplified that you can now instantly visualize hundreds of thousands of ink combinations. The original Beckett Color Finder proved the greatest aid the printing industry ever had in the speedy selection of correct color combinations, but of the new Color Finder a prominent printer said: "It's as far ahead of the old one as a 1937 motor car is ahead of a 1907 car."

The New and Improved Beckett Color Finder enables you to see without proving 14,976 two color and 359,424 three color combinations on Buckeye Cover and Beckett Cover.

The new Color Finder is free to printers, advertising men and commercial artists. Write us on your business letterhead for a copy.

BUCKEYE - BECKETT PAPERS

THE BECKETT PAPER COMPANY . . . Hamilton, Ohio

Makers of Good Paper Since 1848

98 PER CENT EFFECTIVE

THE 34TH NATIONAL BUSINESS SHOW

held in the Port Authority Building, New York, October 18—23, 1937, was bigger and better than ever. Everything new in typewriters; adding, bookkeeping and billing machines; dictating and mailing equipment; filing systems, desks, chairs and other items used in the modern business office, was on display in the most approved manner. A great show.

Ask for "In Step with the Times".

- 201 different pieces of high grade colorful literature (folders and booklets) were distributed at this Great Show.
- **98% of this literature (197 pieces) comes within the size and folding range of the MODEL "DOUBLE-O" CLEVELAND FOLDER.**
- This literature is an admirable cross section of Mailing Pieces, Descriptive Folders and Dealer Helps being used by these great companies who advertise their products in National and International Campaigns.
- The ability of the Model "Double-O" Cleveland to fold 98% of this Direct Mail Literature, is conclusive evidence that the "Double-O" is the most practical and profitable folder for printers and binders doing this class of work.
- The "Double-O" folds sheets 4 x 5" to 22 x 28" at highest speeds in a great variety of folds.

DEXTER FOLDER CO.

28 West 23rd Street, New York

PHILADELPHIA
Lafayette Building, Fifth and Chestnut Streets

CHICAGO
117 West Harrison Street

BOSTON
185 Summer Street

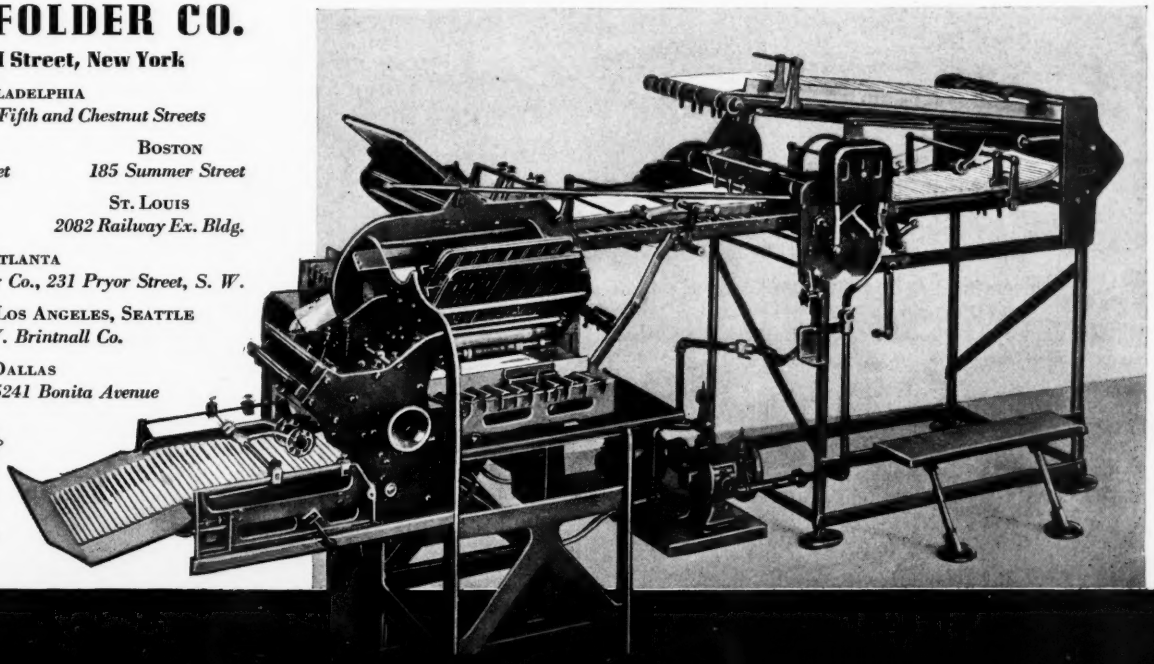
CLEVELAND
1900 Euclid Ave.

ST. LOUIS
2082 Railway Ex. Bldg.

ATLANTA
Dodson Printers Supply Co., 231 Pryor Street, S. W.

SAN FRANCISCO, LOS ANGELES, SEATTLE
Harry W. Brintnall Co.

DALLAS
J. F. Carter, 5241 Bonita Avenue

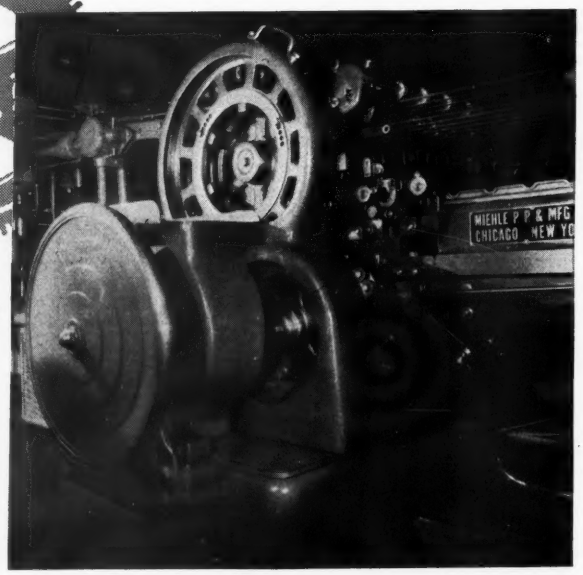


THE CLEVELAND

Model "Double-O" Folder with continuous feeder. Powered by Kimble.

GEARED FOR ACTION

MIEHLE
41 SINGLE COLOR AUTOMATIC UNIT



Sheet sizes 11 x 17 to 28 x 40½ inches

Speeds, 1600 to 3000 impressions per hour

***Motored by* KIMBLE**

Your clients' advertising needs are potential profits for you. Your printing represents potential sales for your clients. MESH your clients' needs with your printing by throwing them into gear with a MIEHLE 41 Single Color Automatic Unit . . . GEARED FOR ACTION . . . and those potential profits become actual dollars to you.

MIEHLE PRINTING PRESS & MFG. CO.

GENERAL OFFICES AND FACTORY—FOURTEENTH STREET AND SOUTH DAMEN AVENUE—CHICAGO

MIEHLE SALES OFFICES: CHICAGO—NEW YORK—PHILADELPHIA—BOSTON—DALLAS—SAN FRANCISCO—LOS ANGELES—ST. LOUIS. MIEHLE SALES AGENTS—Dodson Printers Supply Co., ATLANTA; Western Newspaper Union, OKLAHOMA CITY and SALT LAKE CITY; Harry W. Brintnall Co., SEATTLE; A. E. Heinsohn, DENVER. DISTRIBUTORS FOR CANADA—Toronto Type Foundry Co., Ltd., TORONTO, CANADA.

P R I N T I T O N A M I E H L E

PROCESS COATED PAPERS

thrill and serve the paper world!

NEW INVENTION TRANSFORMS MAKING OF COATED PAPER

● When the above announcement was made concerning the Process Coating invention, few paper buyers realized its significance. Yet, much of importance has happened since patent numbers 1921368 and 1921369 were issued by the United States government.

● Those patents were granted for a new process of coating paper. The new method was called "Process Coated." No papers have experienced the instantaneous acceptance in the United States which has been accorded these three popular brands of Process Coated papers:

PRODUCTION GLOSS
PRODUCTION E. F. (Filmed)
ROTAFILM

● Life Magazine, outstanding publication for beauty of printed page, famous for its high quality press work on coated paper, buys several carloads every day of Process Coated paper.

● In addition to LIFE, many other publishers and printers have found through experience that Process Coated paper insures the utmost satisfaction in printing and paper investment.

● The rights to make this paper in Europe have recently been purchased by the largest paper manufacturers of eight countries. Already, Process Coated papers are successfully produced under our patents in England.

● Thus in a very short space of time this innovation in the making of coated paper has been established as America's most noted contribution to fine papers.

● Here is the summary of facts which have made possible the universal success of Process Coated papers.

1. The traditional method of making coated paper has been as follows: First, make the paper. Then, apply two coatings. The coating application has been done on one or more different machines—in separate operations. Result: constant delay, additional expense.

2. Under this new invention coated paper is produced by the following method: Make and coat the paper in a single operation on one machine—at tremendous speed. In one operation, Process Coated paper is made, dried, and fully coated on both sides with a fine velvety coating which provides an ideal printing surface. The resulting economy is so obvious as to merit the attention and investigation of all paper buyers.

3. Process Coated paper has a surface that delivers true, beautiful reproduction of halftones in one or more colors. It promotes speed on the modern printing press. It offers distinction and brilliance of background for any kind of book paper printing.

4. Process Coated papers are made in Consolidated mills on intricate new machines which have no counterpart in the United States. Fully coated papers are thus made in one operation, far faster than the paper industry has heretofore been able to produce coated papers.

Many well-known paper merchants have been awarded the right to sell Process Coated brands. They can be purchased in practically every important city. Large stocks are now available.

MANUFACTURED BY

CONSOLIDATED WATER POWER AND PAPER COMPANY

General Offices: Wisconsin Rapids, Wisconsin ★ OWNER OF FOUR MODERN MILLS ALL IN WISCONSIN ★ Sales Offices: 135 So. La Salle St., Chicago

PROCESS COATED PAPERS

secure largest coated paper contract ever made!

LIFE Magazine

- **Spectacular weekly, springing full grown from birth to instantaneous success . . .**
- **An educational force, incredibly powerful, exerting a profound influence over habits, ideals and thinking of millions of Americans . . .**
- **A stimulating, fascinating, cosmopolitan weekly pageant of world history, vividly, pictorially dramatizing the gamut of life's hopes and realities . . .**
- **A challenging beacon of magazine leadership in principle, purpose, appearance and accomplishment . . .**
- **Proud of its nation-wide prestige . . . vibrant and exultant over its opportunity for service in betterment of American civilization . . . devoid of sensationalism . . . steadfast in its vision of a great mission . . .**
- **Glorifying its pictorial presentation of great events by staging them on a background of coated paper . . . with great beauty of printing.**

THIS MAGAZINE, LIFE, having the entire paper world's brands to choose from, stamps its seal of approval, its acknowledgment for high achievement on Process Coated papers, by closing with Consolidated Water Power & Paper Co., as one of its major sources of coated paper supply, the largest single contract ever made for coated paper.

Never before has a magazine or corporation contracted to buy and use such a record breaking quantity of coated paper from one paper manufacturing organization as is represented by this contract between Life and Consolidated.

Roy Larsen, the brilliant and youthful publisher of Life Magazine, who for 15 years has been closely associated with Henry R. Luce in his publishing plans—plans so epochal and so consistently successful—sent a letter in August to all of Life's charter subscribers, in which he said:

"The ultimate solution of LIFE'S production problem will complete one of the most dramatic revolutions in the art of printing since Gutenberg invented movable type and Hoe developed the rotary press.

"This revolution is making it possible to coat and glaze fine paper at the unheard-of speed of 700 feet a minute; to dry ink instantaneously by mixing it with nitrocellulose and exploding it in a roaring fire chamber; to print four colors nearly as fast as one color was printed before; to gather the pages of a finished magazine three times as fast as human hands can move.

"When these four developments are perfected, LIFE will achieve a goal which, even a year ago, printing experts pronounced impossible—the production of a large-circulation magazine on fine coated paper on a schedule allowing only four days between the editorial deadline and the delivery of the last copy to U.S. subscribers."

It has been the sensational invention for Process Coated paper a veritable transformation in the methods of producing coated paper that has so materially assisted Life to solve its production problem through, as Mr. Larsen says, one of the most dramatic revolutions in the art of printing for hundreds of years. May we emphasize this point

Only at Consolidated Mills is it now possible to make and coat paper at the "unheard-of speed of 700 feet a minute."

When you see Life magazine in a great city or in a little hamlet on the farm, in offices or in industry, you will find Consolidated Process Coated paper marching proudly on to help this unprecedented magazine venture fulfill its destined mission.

PROCESS COATED PAPERS

capture world wide leadership!

America, where every industry and activity is constantly inspired toward higher accomplishment, has again pioneered in developing an outstanding discovery that offers magnificent service to the world at large.

In all countries, wherever the printed page goes, this invention for the making of Process Coated Paper is being accepted with enthusiasm.

For well over a year delegations of the leading executives and engineers from the largest paper companies in Europe have been journeying to Wisconsin to study in the mills of Consolidated Water Power & Paper Co. the operation of this startling invention.

They have viewed with admiration and eagerness its unequalled advantages for paper buyers everywhere, and then—finally—have contracted for the rights to make the new necessary machinery and produce these papers to serve their own nations.

The rights thus to transform the making of fine printing papers have been granted to paper companies for England, Scotland, Norway, Finland, Sweden, Denmark, Switzerland and France.

Negotiations are pending for the acquisition of these rights for Italy and Belgium, and during the month of August three noted paper mill executives and engineers from Germany came to study the process, and left—as all do—eager to transplant this revolutionary process in their own country.

In England, among the foreign nations, the first of these Process Coated machines was set up. Several are now in successful operation in England's largest paper plants, making available in that country, as in America, Process Coated papers.

Like Life's appreciative and thorough acceptance of these coated papers, several of England's widely circulated magazines have accepted Process Coated papers because of the advantages they present.

In little over a year's time, this process, transforming the making of coated papers . . . has become world wide in its influence and prestige . . . an amazing achievement . . . fundamentally because it better serves the needs of mankind, as is the imperative rule of all successful and timely inventions.

London Magazine

LONDON ENGLAND **THE WORLD'S PAPER TRADE REVIEW.** OCTOBER 30, 1936

A Revolution in Paper Making.

Messrs. H. Reeve Angel and Co., Ltd., the European agents for the Consolidated Water Power and Paper Company are at present producing about 125 tons per day of coated book and coated magazine papers, under this process and are rapidly extending their production.

These papers have had an enthusiastic reception in the United States during the past year, and it is confidently expected that they will be equally successful in this country.

The sales for the Massey process coated papers produced by Star will be handled for their territory by Messrs. H. Reeve Angel and Co., Ltd., and a further announcement will be made when production has commenced.

English Advertising Folder

PROCESS COATED PRINTING PAPER

The most sensational discovery in Paper Making

STAR PAPER MILLS, LTD.

FENISCOWLES, NR. BLACKBURN

CONSOLIDATED WATER POWER AND PAPER COMPANY

OWNER OF FOUR MODERN MILLS
ALL IN WISCONSIN

General Offices
Wisconsin Rapids, Wis.

★

Sales Offices
135 So. La Salle St., Chicago

PROCESS COATED PAPERS

triumph over all book paper brands!

A hundred of the best and most representative paper merchants in the United States carry in their warehouses, in one hundred and twenty-five important cities, complete stocks of Process Coated papers.

It is significant that many of these merchants, one after the other, are sending out letters to their own mailing lists, pointing out with the utmost enthusiasm the unmatched advantages of Process Coated papers and describing these brands as the *best values of all book papers carried in stock*.

Thus has been established by many paper wholesalers a radically new departure in paper selling, the singling out of a book paper brand and recommending it to paper buyers as *unequalled and outstanding in value* among all brands carried by them.

These representative paper merchants stock and distribute Process Coated Papers.

CONSOLIDATED'S ★ WISCONSIN MILLS

Akron, Ohio.....The Alling & Cory Co.
Akron, Ohio.....The Central Ohio Paper Co.
Akron, Ohio.....The Union Paper & Twine Co.
Albany, N. Y.....W. H. Smith Paper Corp.
Amarillo, Texas.....Kerr Paper Co.
Baltimore, Md.....The Mudge Paper Co.
Boston, Mass.....The Arnold-Roberts Co.
Boston, Mass.....Knight, Allen & Clark, Inc.
Buffalo, N. Y.....Franklin-Cowan Paper Co.
Chicago, Ill.....Bermingham & Prosser Co.
Chicago, Ill.....J. W. Butler Paper Co.
Chicago, Ill.....Chicago Paper Co.
Chicago, Ill.....Moser Paper Co.
Chicago, Ill...Parker, Thomas & Tucker Paper Co.
Chicago, Ill.....The Whitaker Paper Co.
Cincinnati, Ohio.....Diem & Wing Paper Co.
Cincinnati, Ohio.....The Whitaker Paper Co.
Cleveland, Ohio.....The Alling & Cory Co.
Cleveland, Ohio.....The Central Ohio Paper Co.
Cleveland, Ohio.....The Union Paper & Twine Co.
Columbus, Ohio.....The Central Ohio Paper Co.
Dallas, Texas.....Southwestern Paper Co.
Dayton, Ohio.....Cincinnati Cordage & Paper Co.
Decatur, Ill.....The Decatur House, Inc.
Denver, Colo.....Butler Paper Co.
Denver, Colo.....Dixon & Co.
Des Moines, Iowa.....Newhouse Paper Co.
Des Moines, Iowa.....Pratt Paper Co.
Detroit, Mich.....Butler Paper Co.
Detroit, Mich.....The Union Paper & Twine Co.
Detroit, Mich.....The Whitaker Paper Co.
Duluth, Minn.....John Boshart Paper Co.
Duluth, Minn.....McClellan Paper Co.
Fort Wayne, Ind.....Butler Paper Co., Inc.
Fort Worth, Texas.....Southwestern Paper Co.
Grand Rapids, Mich..Central Michigan Paper Co.
Honolulu.....The Patten Co., Ltd.
Houston, Texas.....Southwestern Paper Co.
Indianapolis, Ind.....Century Paper Co.
Kansas City, Mo.....Bermingham & Prosser Co.
Kansas City, Mo....Missouri-Interstate Paper Co.
Knoxville, Tenn.....Knoxville Paper Co.
Lincoln, Nebr.....Carpenter Paper Co.
Long Beach, Calif.....Sierra Paper Co.
Los Angeles, Calif.....Carpenter Paper Co.
Los Angeles, Calif.....Sierra Paper Co.
Louisville, Ky.....Louisville Paper Co.
Louisville, Ky.....Miller Paper Co., Inc.
Lynchburg, Va.....Caskie Paper Co., Inc.
Memphis, Tenn.....Louisville Paper Co.
Milwaukee, Wis.....Oshkosh Paper Co.
Milwaukee, Wis.....Standard Paper Co.
Minneapolis, Minn.....McClellan Paper Co.
Minneapolis, Minn.....Newhouse Paper Co.
Minneapolis, Minn.....Paper Supply Co., Inc.
Moline, Ill.....Newhouse Paper Co.
Nashville, Tenn.....Graham Paper Co.
Newark, N. J.....Lewmar Paper Co.
New Haven, Conn.....The Arnold-Roberts Co.
New York, N. Y.....Coy Disbrow & Co. Inc.
New York, N. Y.....Forest Paper Co.
New York, N. Y.....J. E. Linde Paper Co.
New York, N. Y.....Majestic Paper Corp.
New York, N. Y.....Reinhold Card & Paper Co.
New York, N. Y.....Seaman Paper Co.
New York, N. Y.....The Whitaker Paper Co.
Norfolk, Va.....The Old Dominion Paper Co.
Oakland, Calif.....Pacific Coast Paper Co.
Oklahoma City, Okla.....Carpenter Paper Co.
Omaha, Nebr.....Carpenter Paper Co.
Omaha, Nebr.....Field-Hamilton-Smith Paper Co.
Oshkosh, Wis.....Oshkosh Paper Co.
Peoria, Ill.....J. W. Butler Paper Co.
Philadelphia, Pa.....The Thomas W. Price
Philadelphia, Pa.....Whiting-Patterson Co., I
Pittsburgh, Pa.....The Whitaker Paper C
Portland, Oregon.....Blake, Moffitt & Tow
Portland, Oregon.....Carter, Rice & Co., C
Quincy, Ill.....Irwin Paper
Richmond, Va.....Cauthorne Paper
Richmond, Va.....B. W. Wilson Paper C
Roanoke, Va.....Caskie Paper Co., I
Rochester, N. Y.....Franklin-Cowan Paper C
St. Louis, Mo.....Mississippi Valley Paper C
St. Louis, Mo..Shaughnessy-Kniep-Hawe Paper C
St. Louis, Mo.....Tobey Fine Papers, I
St. Paul, Minn.....Anchor Paper
St. Paul, Minn.....McClellan Paper C
St. Paul, Minn.....Newhouse Paper C
Sacramento, Calif.....Pacific Coast Paper C
Salt Lake City, Utah.Carpenter Paper Co. of U
Salt Lake City, Utah.....Dixon & C
San Antonio, Texas.....Southwestern Paper C
San Diego, Calif.....Sierra Paper C
San Francisco, Calif.....Pacific Coast Paper C
Seattle, Wash.....Carter, Rice & Co., Co
Seattle, Wash.....West Coast Paper C
Sioux City, Iowa.....Carpenter Paper C
Sioux Falls, S. D.....Sioux Falls Paper C
Springfield, Ill.....Capital City Paper C
Springfield, Mo.....Springfield Paper C
Tacoma, Wash.....Northern Paper C
Terre Haute, Ind.....Mid-States Paper Co., I
Toledo, Ohio.....Paper Merchants Incorporat
Tulsa, Okla.....Butler Paper C
Washington, D. C.....The Mudge Paper C
Wichita, Kan.....Bermingham & Prosser C
Worcester, Mass..Butler-Dearden Paper Service, I
York, Pa.....The Mudge Paper C

Phone or write any of these merchants for printed and plain samples of Process Coated Papers or write direct to u
The leading Process Coated Papers are Production Gloss, Production E.F. (Filmed) and Rotafilm.

CONSOLIDATED WATER POWER AND PAPER COMPANY

General Offices: Wisconsin Rapids, Wisconsin. ★ OWNER OF FOUR MODERN MILLS ALL IN WISCONSIN ★ Sales Offices: 135 So. La Salle St., Chicago

We were losing customers by not keeping delivery promises
Exclusive Bindery Equipment Specialists for 56 Years
Pony Rotary Perforator
Single Head Stitcher
Paper Drill
Modern Binding Punching Machine
Foot Power Perforator
. . . but a ROSBACK Single Head Stitcher and Feeder with multiple stations opened up the "bottle neck" in our plant
Not long ago, a binderyman in St. Louis, Mo., told us: "We've got a 'weak link' in our shop. It's handicapping our whole plant. Jobs are piling up in the stitching department, and we're even losing customers because of late deliveries. What shall we do?"
The solution was easy, for after installing a ROSBACK Automatic Single Head Stitcher, here is what he said: "The high speed at which we now turn out stitching work is amazing. One job which used to take us six days now takes only 22 hours . . . a saving of $33.90 on production costs!"
And so it is wherever a Rosback Single Head Stitcher is installed. It actually cuts costs as much as 50% to 75%. A Nielson survey proved the Rosback handles the average run of work (90% of stitching jobs are 2-form — 4-staples or less) at a bigger margin of profit than *any other machine*. Handles both small or large run jobs, and can be set from one job to another in less than 5 minutes. It will pay you to investigate this high-speed ROSBACK Single Head Stitcher and Feeder with Multiple Stations . . . how it actually pays for itself in 1526 operating hours. A Rosback Single Head Stitcher can be installed in your plant on easy payment terms. See your dealer today!
F. P. ROSBACK CO.
THE LARGEST PERFORATOR FACTORY IN THE WORLD
BENTON HARBOR, MICHIGAN
BIGGER PROFITS
FREE BOOK
Tells how to check the efficiency of your bindery . . . secure new business and make more profit on bindery work. Free to executives. Send for your copy TODAY!
F. P. ROSBACK COMPANY
Dept. 228
Benton Harbor, Michigan
Yes, send me your free book "Making Your Bindery Pay Greater Profits."
Name
Position
(Please attach this coupon to your letterhead)

Beauty is not necessarily an important adjunct to fame and fortune. "Television Jack" pictured above was the first object visually reproduced by television in England and he has already become immortal in the realms of science. Rag and cellulose fibers themselves certainly are not objects of beauty. But Gilbert paper craftsmen and efficiently maintained modern equipment do develop them into a sheet of bond paper that does justify their brief existence "in the raw."

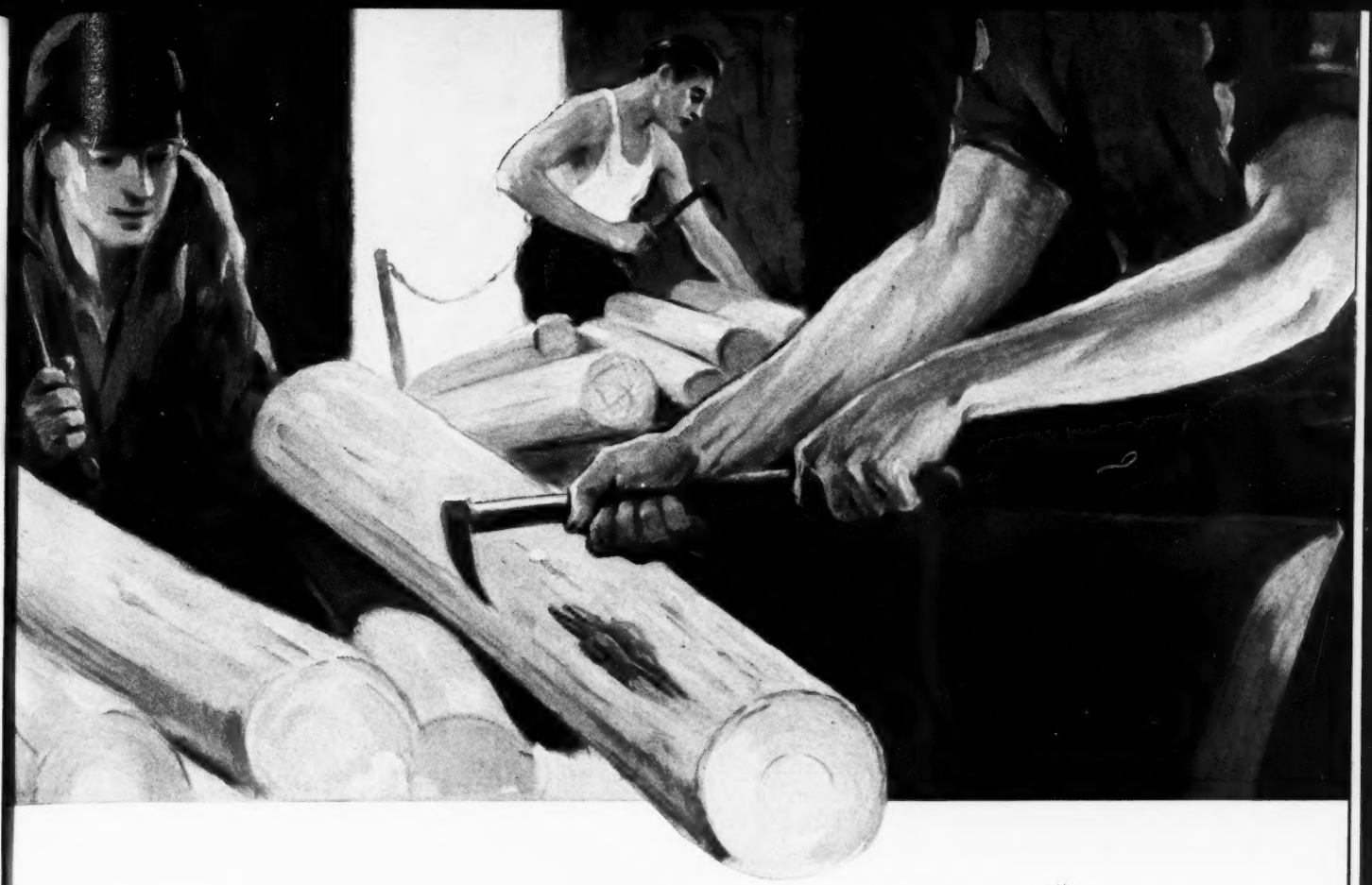
DISPATCH BOND is one of the more popular mill brands of Gilberts line of rag content writing papers. It has sufficient rag content to assure fine paper characteristics, yet its price is especially adaptable to large direct mail advertising. A wide assortment of colors also broaden its use. Why not write your nearest paper merchant for a ream or two and try it on your next run.

GILBERT PAPER COMPANY, MENASHA, WISCONSIN

50th ANNIVERSARY Gilbert Quality Papers

OTHER POPULAR GILBERT PAPERS: Dreadnaught Parchment, Lancaster Bond, Valiant Bond, Radiance Bond, Avalanche Bond, Resource Bond, Dreadnaught Ledger, Lifetime Ledger, Old Ironsides Ledger, Dauntless Ledger, Entry Ledger.

DISPATCH SIX STAR LINE: Dispatch Bond, Dispatch Ledger, Dispatch Onion Skin, Dispatch Safety, Dispatch Index, Dispatch Manuscript.



A PIECE OF BARK? OUT IT GOES

THE SELECTION of the soundest spruce logs for the making of refined groundwood pulp starts in the woods. The rejection of any logs unfit for conversion into paper starts soon after they reach the mill.

Barking drums, revolving cylinders, which remove the bark from the logs, do a very good job, but machines can't see. A log with a bit of bark still clinging might go through the barking drums, but it cannot escape the eyes of the heavy muscled men who stand guard at the "wood room" entrance to jerk from the carrier any stick that falls short of hound's tooth cleanliness.

It is generally understood, among buyers of printing paper, that in the making of Kimberly-Clark groundwood pulp only spruce is used, but all spruce will not pass muster. Dozens of eyes are alert for the slightest defect that might appear as the wood goes on its way to the grinders. Every piece of wood, on its conveyor journey through the "wood room" is turned and examined. If a log shows a knot or a soft spot or is suspected of having a "rotten heart," out it goes.

Groundwood pulp must be uniform in color and texture to form the filler between the longer sulphite fibres and assure a paper of perfect printability. Pure materials, filtered water and laboratory control stations to check every operation have produced printing papers of uncommon excellence and at a price that permits considerable saving.

If you are a buyer of printing, a printer, or a publisher, find out just what these modern papers can do for you towards improving the readability of your messages while definitely lowering costs.

KIMBERLY-CLARK CORPORATION, Established 1872, Neenah, Wisconsin; Chicago, 8 South Michigan Avenue; New York, 122 East 42nd Street; Los Angeles, 510 West Sixth Street.

This advertisement is NOT *printed on Kleerfect, Hyfect or Rotoplate*

Kleerfect
THE PERFECT PRINTING PAPER

Hyfect
ALL-PURPOSE BOOK PAPER

Rotoplate
PREFERRED FOR ROTOGRAVURE

Kind to your eyes *Both sides alike*

KIMBERLY-CLARK PRINTING PAPERS

A Winning Deal!

HERE is a combination that wins in every showdown when you take part in the highly competitive printing game of today.

Trump your competitors by producing a standard of quality that is as outstanding as a royal flush.

MODERNISM in roller equipment enables you to take full advantage of newly developed inks, papers and printing methods. Ideal maintains two completely equipped laboratories for the purpose of anticipating your needs.

PRECISION in properly reproducing the colors and details of an artist's sketch or layout requires reliability in every item of your plant, and especially in rollers. Exactness is carried through every phase in the manufacture of Ideal Rollers so that you may depend upon their smooth, clean performance even under the most strenuous conditions.

PRODUCTION on time and at a reasonable cost is, to you, a vital factor in holding present printing buyers and in winning new ones. Ideal Rollers have become so well recognized for their economy and dependability that it has been necessary, during the past five years, to more than double our two modern plants, in Chicago and Long Island City, to meet the constantly increasing demand.

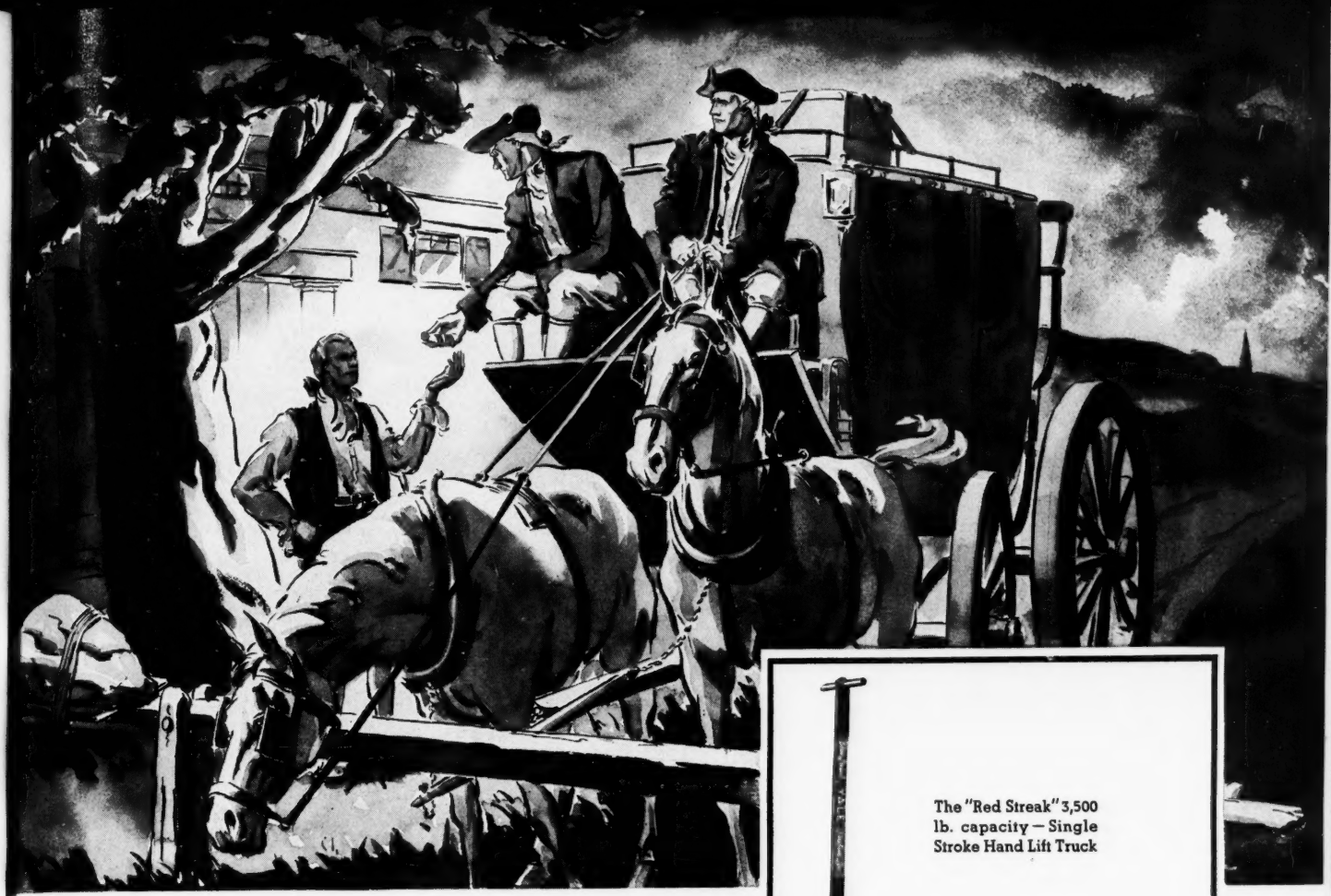
SERVICE at the eleventh hour, if your customer really needs it, is easily possible when you have on hand supplies that remain in first-class condition. Ideal Rollers remain ready for use at all times, and we take pride in seeing that you receive maximum results from them. Should you need prompt deliveries, you will find every member of our organization keyed up to meet this obligation.

FACILITY. The ability to produce all classes of printing and lithography is instrumental in gaining your customers' entire graphic arts business. There is an Ideal Roller for every purpose, and, in order to cooperate fully in solving any particular printing problem, we maintain sales and service representatives in the principal cities, ready to render helpful cooperation in supplying your needs.

We await the pleasure of dealing you this winning hand.

IDEAL ROLLER & MANUFACTURING CO.

CHICAGO *Branch sales offices are located in all the principal cities* NEW YORK



BEWARE THE *Toll of Tradition*

..GO MODERN WITH

YALE HAND LIFT TRUCKS

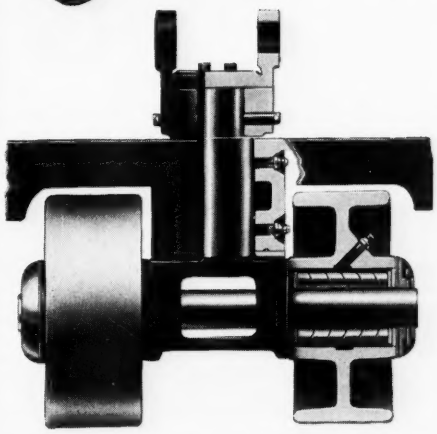
It's not so long ago that lumbering stagecoaches clattered over the highways, paying tribute at every toll gate. The most efficient mode of travel then known—*NOW* relics of a picturesque past . . . Because time works changes that make the efficiency of yesterday ineffectual today.

That's the price of progress—the reason that materials handling methods which may have brought results for years, fall down when compared to modern systems. One simply has to keep up with the times or pay the Toll of Tradition—excess overhead that bites deeply into profits.

Perhaps therein lies the answer to YOUR cost problem. If so, you can solve it with Yale.

The *YALE HAND LIFT TRUCK AND SKID PLATFORM SYSTEM* is the most modern in its field. It combines the four features of Safety—Speed—Efficiency—and Economy to the Nth degree . . . Brings you the mechanical features of tomorrow—TODAY.

The "Red Streak" 3,500 lb. capacity — Single Stroke Hand Lift Truck

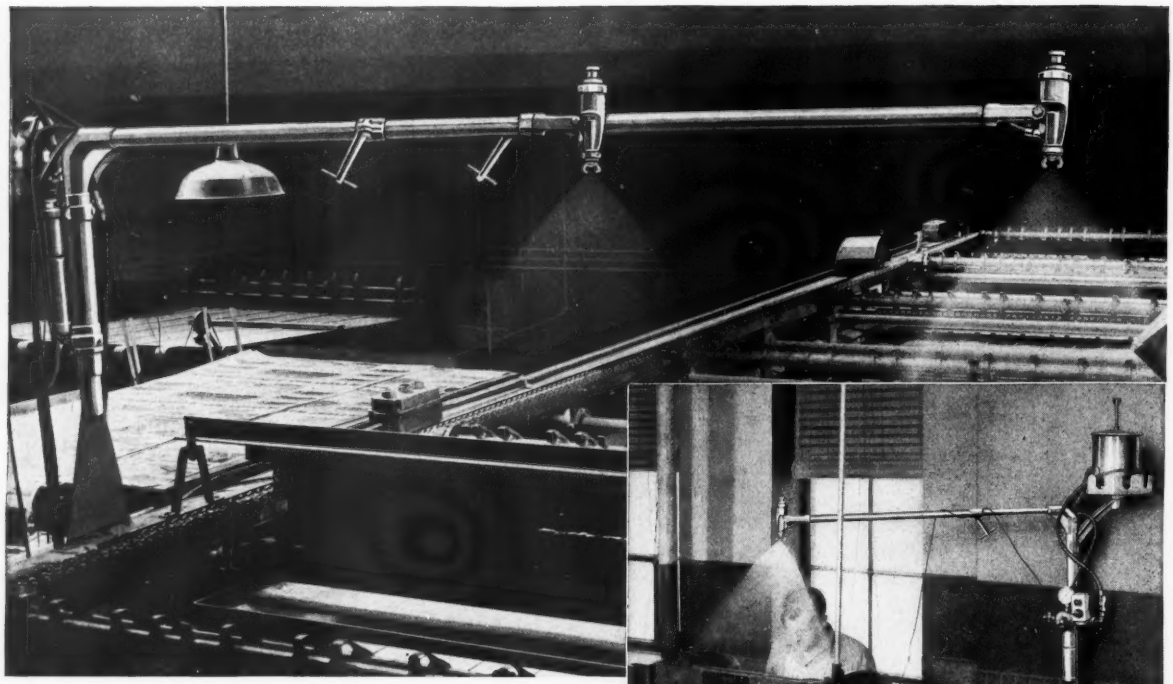


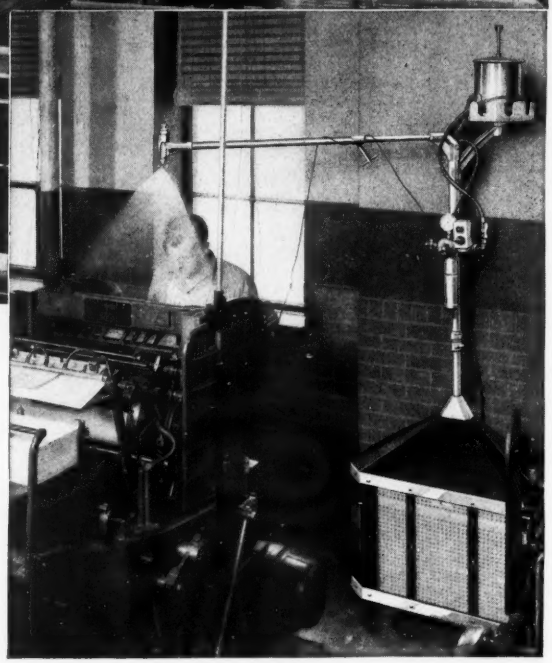
RUGGED FRONT END CONSTRUCTION — Front wheels equipped with over-capacity roller bearings mounted on axle of high carbon chrome manganese steel. Axle key eliminates wear—hardened steel thrust washers on either side of wheels assure maximum life.

LET OUR REPRESENTATIVE TELL YOU MORE ABOUT THE YALE LINE

TRADE YALE MARK

THE YALE & TOWNE MANUFACTURING COMPANY,
PHILADELPHIA DIVISION, PHILADELPHIA, PA.
IN CANADA: ST. CATHARINES, ONT.





Prevent *offsetting*

• Offsetting is your problem. In one way or another, you must meet it and solve it in your plant.

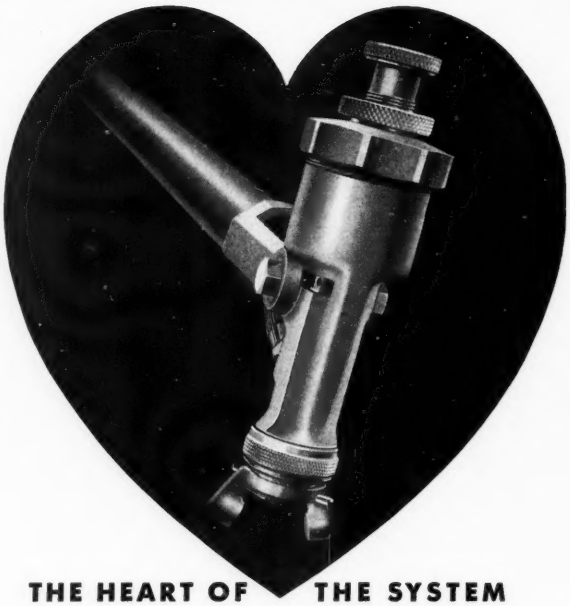
Why struggle along with slip-sheeting, racking, ink doping, or other antiquated processes which slow down your equipment, increase your costs, and steal sparkle from your press sheets? Why not use the modern, efficient method of preventing offsetting?

DeVilbiss offers you a balanced, complete, flexible spray system that is engineered from the ground up, to eliminate offsetting in your plant. The DeVilbiss Spray System is tested and proved. It is efficient and economical.

With a small investment, you can start immediately with a single portable, compressor type outfit. Your own maintenance man can set it up in a few minutes. You can add to it at any time. Learn now how this perfected system can be adapted to your requirements. *Write for details.*

The DeVilbiss Company, Toledo, Ohio

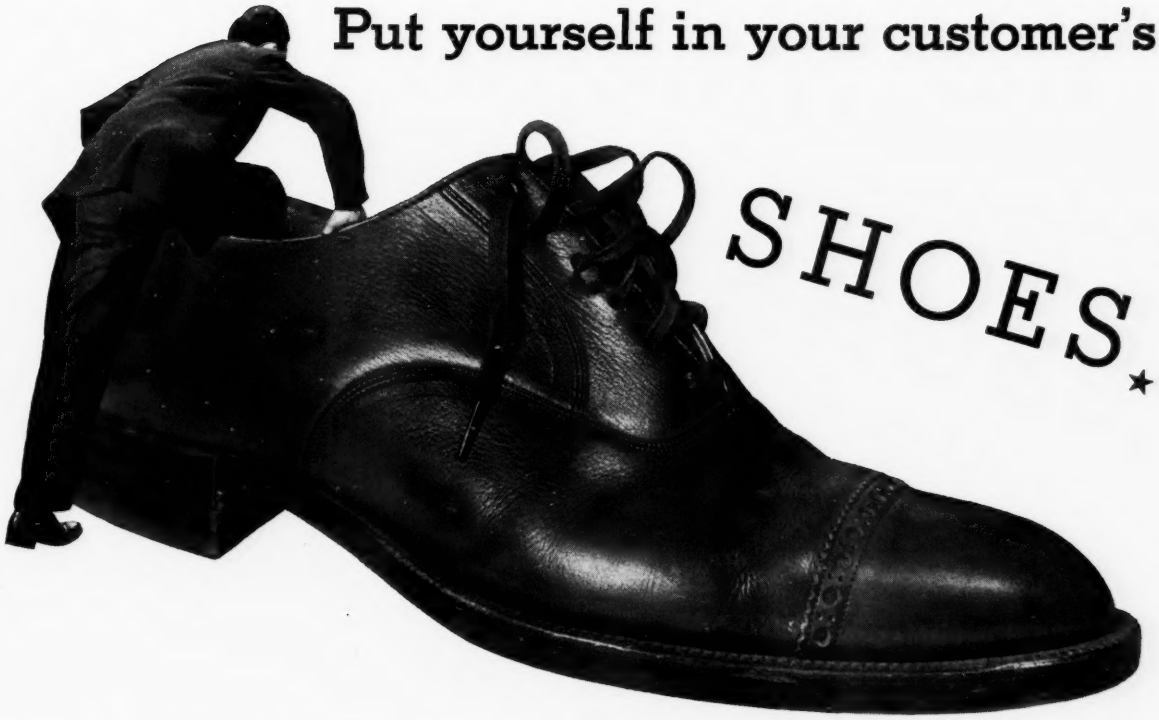
DeVilbiss



THE HEART OF THE SYSTEM

Equipment and solution licensed under U. S. Patent No. 2078790

Put yourself in your customer's

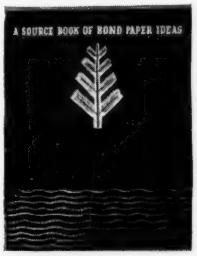


★ When your customer gives you an order requiring bond paper, he expects more than a good print job. Whether it's letterheads, forms, or direct advertising, he expects that the finished job will meet the requirements of his business; that it will look well and perform well, at moderate cost. ● To show you how you can meet this three-fold requirement, the makers of Nekoosa Bond have prepared "A Source Book of Bond Paper Ideas." This unusual book contains many new profit-making suggestions for typographic layouts and designs for all bond paper uses. It also shows how Nekoosa Bond is qualified to satisfy the requirements of your most critical customers as well as your own pressroom and bindery needs. Nekoosa Bond is a pretested paper available in twelve colors and white, standard sizes and weights, with envelopes to match. Below is a replica of the Nekoosa Bond watermark.

Nekoosa BOND

NEKOOSA-EDWARDS PAPER COMPANY

MANUFACTURERS OF NEKOOSA PRE-TESTED BUSINESS PAPERS • PORT EDWARDS, WISCONSIN



GET THIS USEFUL BOOK ON BOND PAPER

"A Source Book" will be a valuable addition to your shop. Whenever the job calls for bond paper, you'll want to refer to it for new ideas. FREE to printers and business executives, 50c each to students. Mail the coupon now for your copy.

(Attach this coupon to your business letterhead)

NEKOOSA-EDWARDS PAPER COMPANY
Port Edwards, Wisconsin

Please send my free copy of "A Source Book of Bond Paper Ideas."

NAME _____

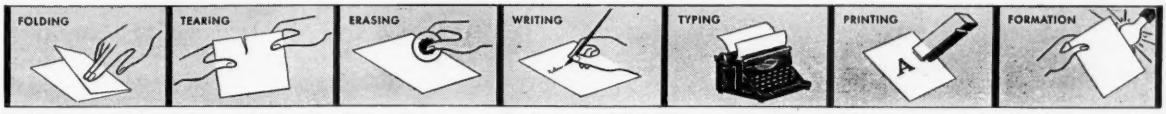
POSITION _____

If you'd like to have a copy of our Nekoosa Mimeo Bond portfolio, which contains many modern mimeographing ideas, check here ☐

"For Ledgers That Balance in Black" is the name of our handsome ledger paper portfolio. It will save you time and trouble in planning forms. Check here for your copy ☐

I. P.—11-37

Make these tests before you order any paper



See if the paper can take it. Try folding both with and against the grain.

Judge strength by the resistance the fibres put up against tearing.

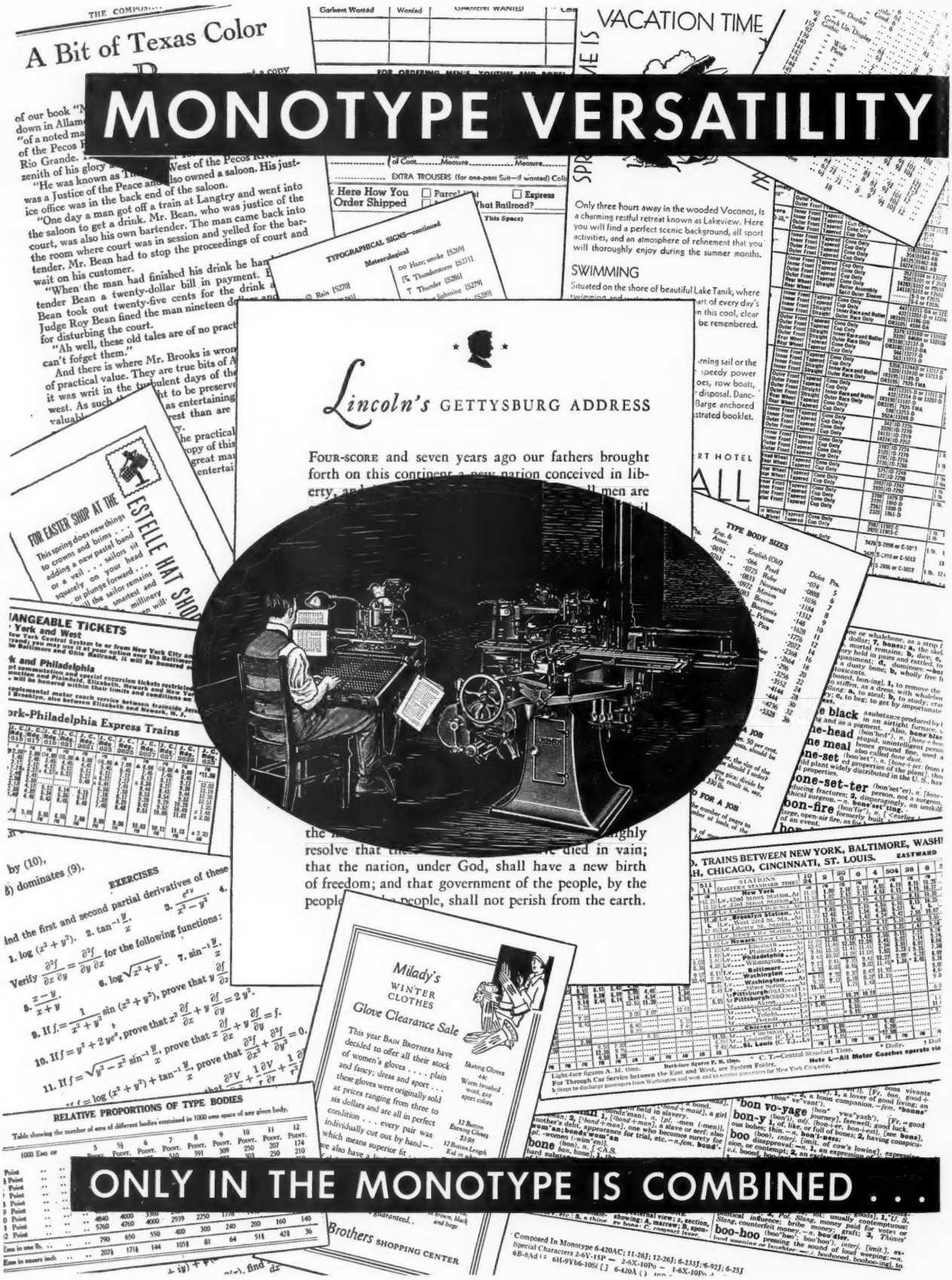
Dig in with an eraser and see how well the surface sizing stands up.

Try heavy and light strokes and look for feathering of the ink lines.

Your stenographer is a critical judge of typability. Get her opinion.

Ask your printer, who is experienced in printing quality of various papers.

Hold the paper against the light and check formation and cleanness.


MONOTYPE VERSATILITY
Lincoln's GETTYSBURG ADDRESS
FOUR-SCORE and seven years ago our fathers brought forth on this continent a new nation conceived in liberty, and
men are
resolve that these
died in vain; that the nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth.
Milady's WINTER CLOTHES
Glove Clearance Sale
This year Bain Brothers have decided to offer all their stock of women's gloves . . . . plain and fancy; dress and sport . . . these gloves were originally sold at prices ranging from three to six dollars and are all in perfect condition . . . every pair was individually cut out by hand — which means superior fit . . .
Skating Gloves 44c
Warm brushed wool, gay sport colors
12 Button Evening Gloves $3.84
12 Button Length Kid in sh
Brothers SHOPPING CENTER
VACATION TIME
Only three hours away in the wooded Voconos, is a charming restful retreat known as Lakeview. Here you will find a perfect scenic background, all sport activities, and an atmosphere of refinement that you will thoroughly enjoy during the summer months.
SWIMMING
Situated on the shore of beautiful Lake Tanik, where
FOR EASTER SHOP AT THE ESTELLE HAT SHOP
This spring does new things . . . to crowns and brims . . . adding a new pastel band or a veil . . . tailors sit squarely on your head or plunge forward . . . all the sailor remains smartest and millinery
TYPOGRAPHICAL SIGNS—continued
Meteorological
Haze; smoke
Thunderstorm
Thunder
lightning
EXTRA TROUSERS (for one-pant Suit—if wanted)
Express
TYPE BODY SIZES
English (Old)
Didot Pts.
Pearl
Ruby
Nonpareil
Minion
Brevier
Bourgeois
Primer
Text
TRAINS BETWEEN NEW YORK, BALTIMORE, WASHINGTON, CHICAGO, CINCINNATI, ST. LOUIS.
EASTWARD
STATIONS
New York
Philadelphia
Baltimore
Washington
Pittsburgh
Chicago
St. Louis
Light-face figures A. M. time.
For Through Car Service between the East and West, see System Folder.
C. T.—Central Standard Time.
Note L—All Motor Coaches operate via
Composed In Monotype 6-420AC; 11-26J; 12-26J; 6-233J; 6-92J; 6-25J
Special Characters 2-6Y-15P — 2-6X-10Po — 1-6X-10Po
6B-8Ad 1:2 6H-9Vb6-10S[ ] 6-420A ( )
ONLY IN THE MONOTYPE IS COMBINED . . .

. . . . The Surest Road to Profits

99% of all printers must depend largely on diversified production for their profits—few can either "specialize" to a profitable degree or hope to attain "volume" production. The versatility of Monotype Machine Type-Setting opens up avenues of service which can include all kinds of printing; the use of Monotype Machine Type-Setting contributes to that high quality of work for which buyers will pay profit-giving prices.

The Monotype Type-Setting Machine economically sets all kinds of straight-matter composition, tabular and rule-and-figure work, ruled forms, measures up to 60 picas, leader work, plate gothic work, and all other classes of type-setting in sizes from 4 to 18 point. It can be equipped to make perfect new single type and ornaments in all sizes from 4 to 36 point; to make rules of all kinds in sizes from 2 to 12 point, and leads and slugs from 1½ to 12 point.

Send for Complete Information

LANSTON MONOTYPE MACHINE COMPANY
MONOTYPE BUILDING, TWENTY-FOURTH AND LOCUST STREETS, PHILADELPHIA, PENNA.

TYPE-SETTING, TYPE-CASTING AND STRIP-CASTING

Composed in Monotype Twentieth Century Family

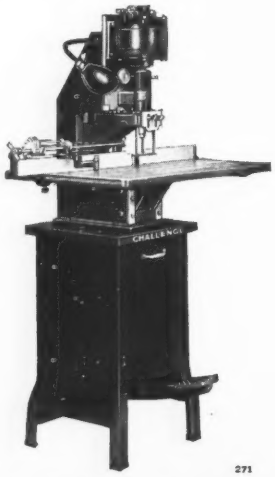
TAP *New Sources* OF *Profits*

With a CHALLENGE PAPER DRILLING MACHINE

● Reach out for more paper drilling jobs—loose leaf forms, cards, novelties, etc. They're profitable with a Challenge Paper Drilling Machine. Learn now which model fits your needs, how little effort the Challenge demands from the operator, how efficient it is with its many innovations. Its thrifty production, speed and power, and versatile range of work will surprise you.

The complete line of Challenge Paper Drilling Machines enables any printer—large or small—to choose the exact size and style he needs for fast, accurate drilling of all kinds of jobs. Simple to run . . . designed with the operator in mind, Challenge Paper Drills make possible heavy or light production at the lowest cost. Easily installed attachments for slitting, slotting, V-slotting and round cornering are available. Write today.

● **Standard STYLE C**—Here's a foot power machine just right for the small print shop. Has sturdy steel stand. It accommodates 1/8 to 1/2-inch drills inclusive.



271

● **STYLES E and F** are streamlined, foot-power, Heavy Duty models . . . Have multiple side-guide and other profit-earning features. The Style E handles drills from 1/8 to 1/2-inch diameter; Style F, up to 1-inch inclusive.

THE NEW ELECTRO-HYDRAULIC DRILLS

Styles EH, FH, GH

● Consider these Heavy Duty, electro-hydraulic power machines if your plant needs continued large volumes of paper drilling. They are effortless for the operator. Capacity is 1/8 to 1/2-inch drills in the Style EH; 1/8 to 1-inch in the Style FH; 9/16 to 1 1/2-inch inclusive in the Style GH.

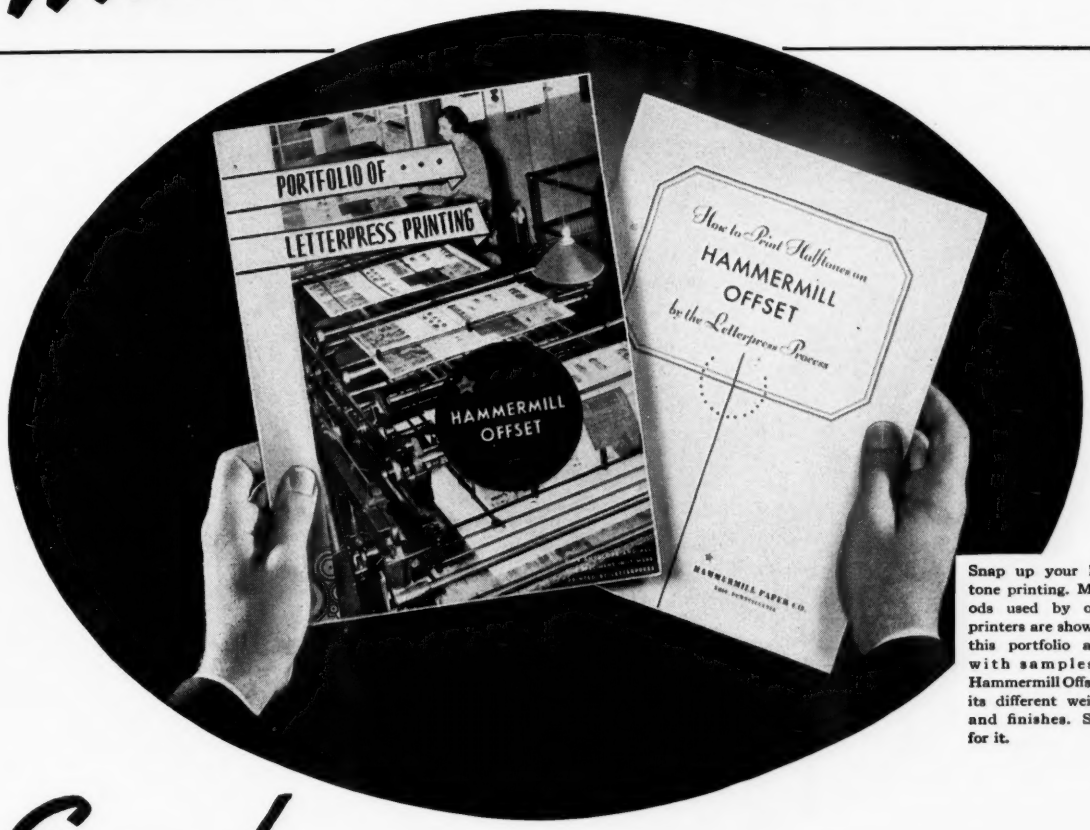
THE CHALLENGE MACHINERY COMPANY

17-19 E. Hubbard Street
CHICAGO

GRAND HAVEN, MICHIGAN

200 Hudson Street
NEW YORK

What? LETTERPRESS PRINTING ON OFFSET PAPER?



Snap up your halftone printing. Methods used by other printers are shown in this portfolio along with samples of Hammermill Offset in its different weights and finishes. Send for it.

Sure! ON HAMMERMILL OFFSET!

Give your customers something new and attractively fresh for their letterpress-printed folders, booklets or mailing pieces! Use Hammermill Offset.

This resilient paper has become a favorite in the letterpress field. Its special finishes give depth to halftone printing, leaving the finished job with a three-dimensional character unusual in illustrations.

Hammermill Offset is easy to print, too. It requires no trick makeready or press adjustments. Alike on both sides (a distinctive feature of Hammermill Offset), the special finishes can be economically printed work-and-turn.

Send for the portfolio showing letterpress-printed jobs on Hammermill Offset. Demonstrates type, halftones and solids. A folder names press equipment and speed used to produce each.

Use Hammermill Offset on your next job of advertising printing. You'll be pleased with the results—and so will your customer!

SEND FOR THIS PORTFOLIO NOW

HAMMERMILL
OFFSET

Hammermill Paper Company, Erie, Pa. I. P.-No

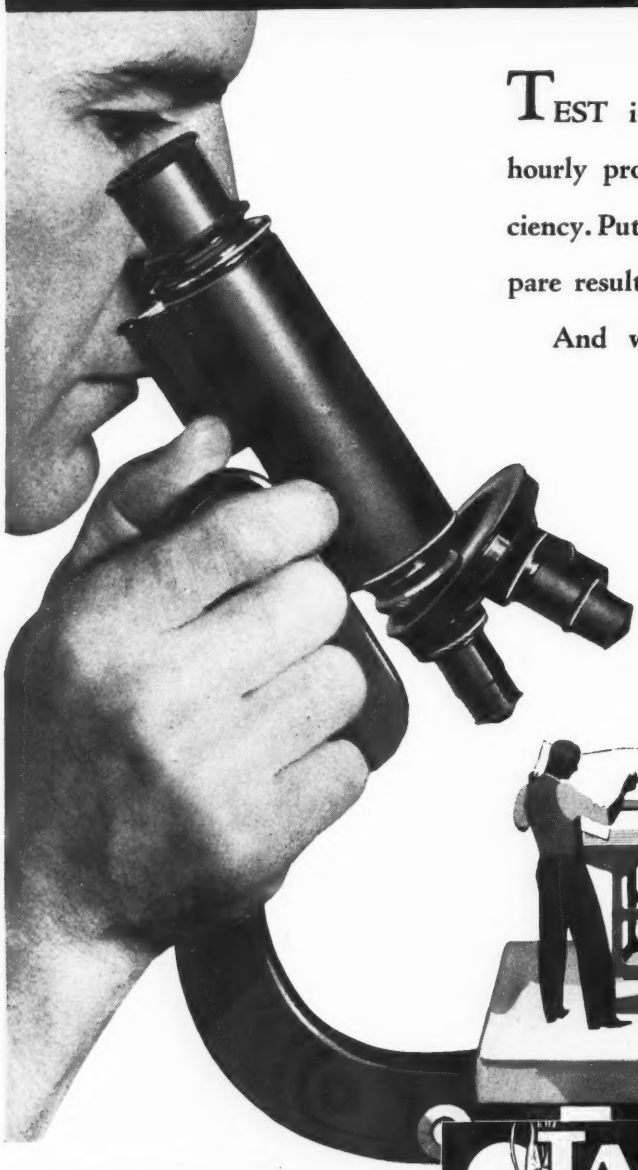
Please send Portfolio of Letterpress Printing on Hammermill Offset.

Name_____

Position_____

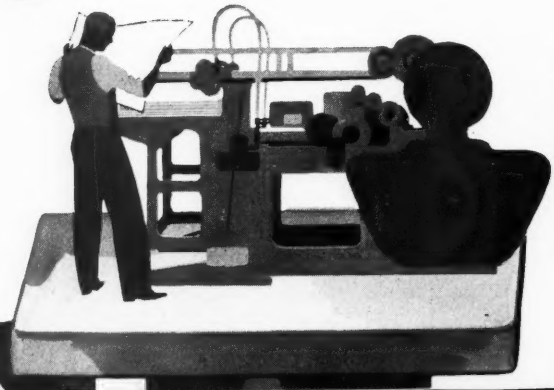
(Please attach to your *business* letterhead)

Give Ta-Non-Ka Bond the PRESS ROOM TEST



TEST it for ink consumption, makeready and hourly production. Test it for automatic feed efficiency. Put it on a strict, *press profit* basis . . . . and compare results. You'll make some pleasant discoveries.

And when you begin comparing colors, formation, strength, and the HIGH whiteness of Ta-Non-Ka's matchless white . . . . you'll have an additional group of convincing reasons why you should standardize on Ta-Non-Ka Bond.

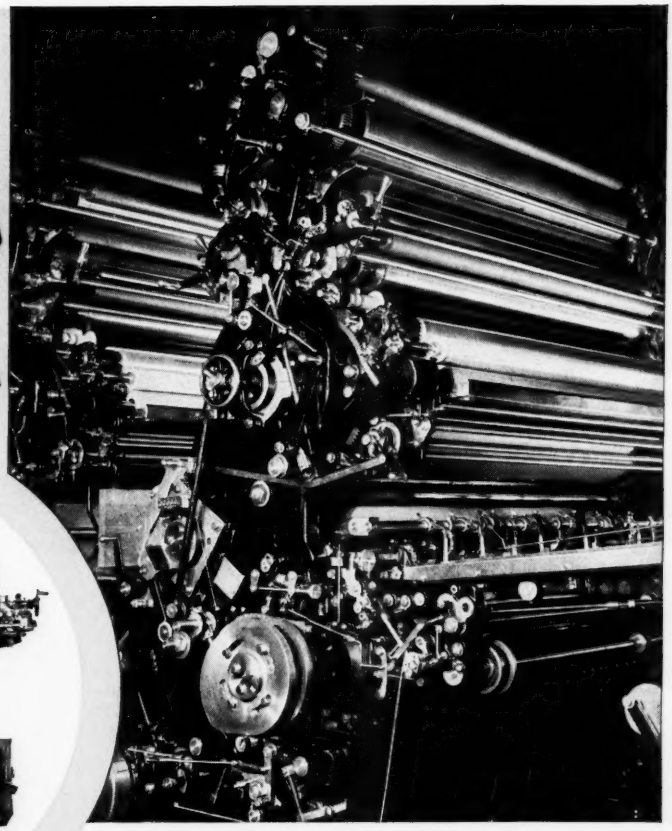


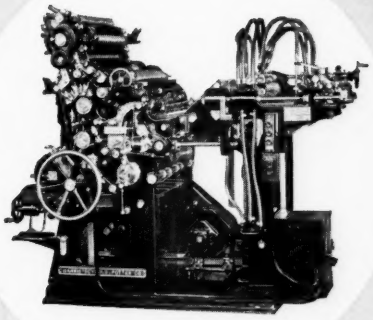
Ta-Non-Ka Bond is a 100% American, spruce fibre sheet made from log to finished product by Badger in one continuous process of manufacture.

BADGER PAPER MILLS, Inc.
Peshtigo, Wisconsin

TA-NON-KA BOND
WATERMARKED

BIG OR LITTLE





HARRIS Offset Presses

Are Furnished with GENERAL ELECTRIC Motor and Control Equipment

TO assure the printer or lithographer maximum output and completely flexible and precise operation, General Electric has closely co-operated with the Harris-Seybold-Potter Company in filling the requirements and complementing the design of the well-known Harris offset presses.

Here are some of the reasons why it is wise to specify General Electric equipment when buying press equipment for any process:

1. Specifically designed for the individual press application
2. Contributes to greater net production at lower operating cost
3. Dependable in emergencies
4. You can obtain all the electric equipment from one manufacturer
5. General Electric service more conveniently located and more extensive than that of any other manufacturer of electric apparatus

When contemplating new press equipment, consider these substantial year-in and year-out reasons why you should specify General Electric equipment for the presses you buy. General Electric Company, Schenectady, New York.

GENERAL ELECTRIC

011-278

WHY DO THE Big Rivers ALWAYS FLOW BY THE Big Cities?

● The pioneer settlers, with far-seeing vision, established their trading posts on the banks of the largest rivers, to avail themselves of low-cost transportation and to be sure of ample and constant water supply.

So does the successful printer of today place himself in position to profit most from changing trends and conditions in the trade.

In every city it is observed that those printers who are the most consistent users of trade composition are almost invariably the ones who have ample capital and facilities, if they so desired, to install and maintain the necessary equipment for their composition in their own plants. But the same *good business judgment* which has placed them in the front rank of printers in their respective communities has shown these men that greater efficiency can be attained, and better profits made, by patronizing the trade composition plant in ever-increasing volume.

* * *

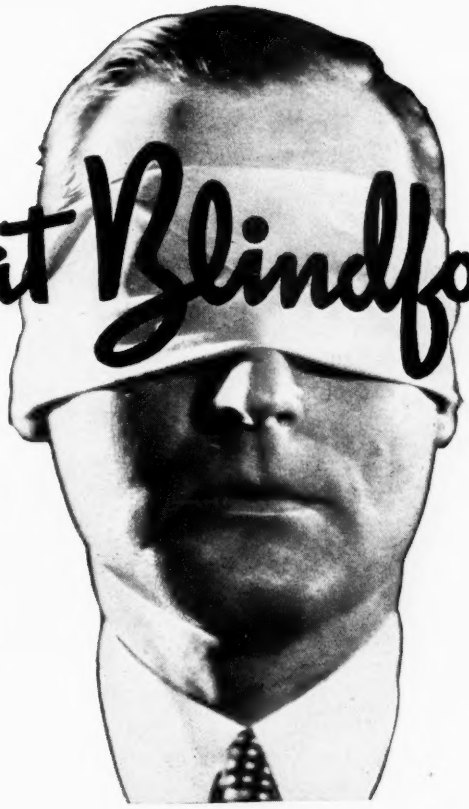
There is a trade composing room, one of the members of this association, in your city or state. It will be to your advantage to utilize the facilities and specialized efficiency of this organization for increased production and greater profits in your own business.

INTERNATIONAL TRADE COMPOSITION ASSOCIATION

WILLIAM E. LICKFIELD, EXECUTIVE SECRETARY • EXECUTIVE OFFICES: PUBLIC LEDGER BUILDING, PHILADELPHIA, PENNSYLVANIA

☆

Take off that Blindfold



THE NEW PAPERS DO MAKE SALES!

Perhaps you believe that our talk about Permanized Papers is just "advertising-talk." Don't you believe it! Permanized Papers actually do make sales for printing salesmen who know the greater safety and economies they can make for buyers. A brief book "A New Idea" gives you all this information in complete, compact form. Return the coupon for your copy—today.

Permanized Paper for the Careful Buyer

The printing-buyer who is interested in economy as well as safety is the man who most appreciates Permanized Papers. He realizes that their 5 degrees of *Active-Permanence* (resistance to wear) combined with their unvarying standard of *Passive-Permanence* (resistance to age) does away with extravagant buying. He can follow one simple rule: "A Permanized Paper that is strong enough is permanent!" He need not pay for excessive strength just to be sure of satisfactory service from his forms.

This exclusive quality of Permanized Papers is the result of rags *and* Solka-Durapulp—both permanent paper-making materials. Another big advantage of Permanized Papers is their lasting beauty—and this makes them the logical paper for fine letterheads.

Send for "A New Idea" today. Whiting-Plover Paper Co., Stevens Point, Wis., or 71 Murray St., New York City.

Your Best Prospects Are Being Told

about the advantages of Permanized Papers in a strong advertising campaign appearing in these publications that reach the biggest and best market: Business Week, and Banking. Watch for them!

Permanized PAPERS 10 BONDS · 3 LEDGERS

WHITING-PLOVER PAPER CO.,
Stevens Point, Wis.

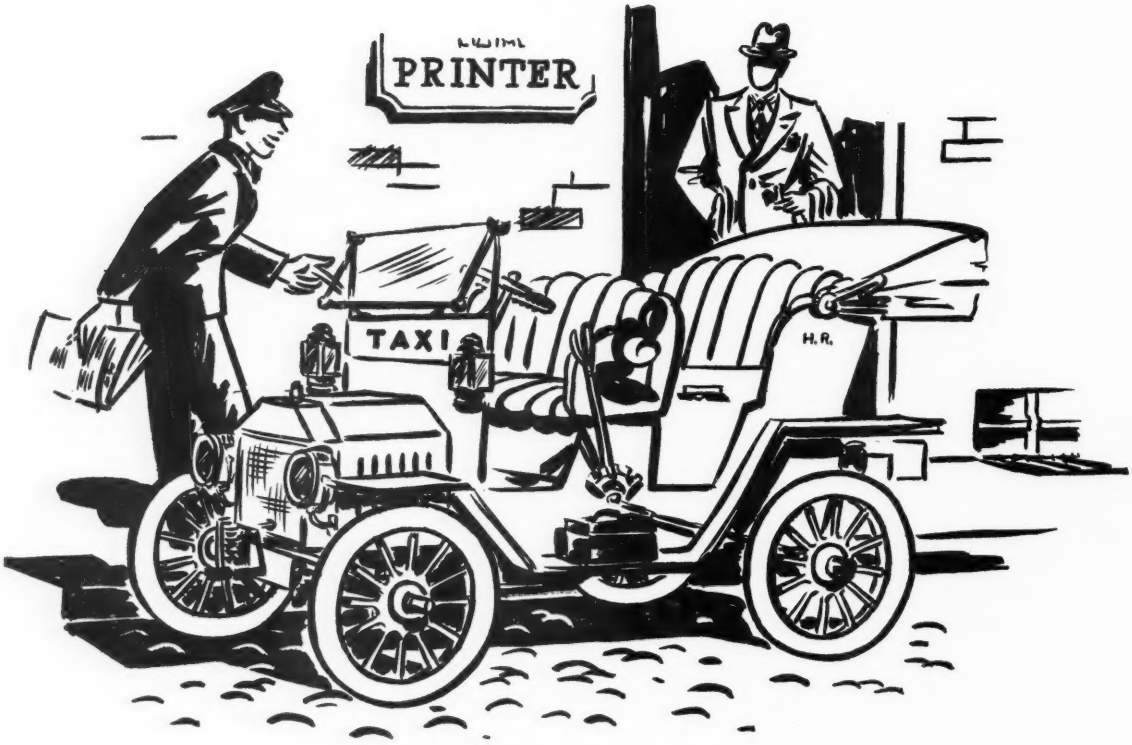
Send me your new book and full information.

Name.....

Firm.....

Street and No......

City..... **State**.....



CAB, Sir?

"WHY! Do you think I'd ride in a car as old as that?"

"It really ain't so old, Sir. You've got Linotype machines in there that are lots older."

"But they're running right along . . . setting type every day."

"Yeah! This machine still runs pretty good, too. It will take you where you're goin'."

"Of course, but one of the new cabs will take me there so much quicker."

"So would Blue Streak Linotypes. You know purchasers report they've speeded up production as much as 40%."

"But I would be so much more comfortable in a newer taxi. It would wear me out to bounce along in that jerky old job."

"Your operators could be much more comfortable, too, if they had the Optic Aid Front and Adjustable Copyholder to relieve eye-strain."

"Why this car hasn't even a self-starter. You'd have to crank it."

"Oh well, a self-starter ain't so important. One wouldn't save me near as much time and effort as the Self-Quadder and One-Turn Shift would save a Lino-operator."

"My man, you seem to know a lot about Linotypes for a cab driver."

"To tell the truth, I'm an operator. The boys just thought this would be a good way to show you how composing machines become obsolete same as autos."

"Mmm . . . well, call me a modern taxi and remind me to investigate those Blue Streak Linotypes."

MERGENTHALER LINOTYPE COMPANY

TRADE LINOTYPE MARK BROOKLYN, NEW YORK TRADE LINOTYPE MARK

New York City · San Francisco · Chicago · New Orleans · Canadian Linotype, Limited, Toronto, Canada

Representatives in the Principal Cities of the World

A-P-L AND LINOTYPE GARAMOND BOLD NO. 3 WITH ITALIC AND GARAMOND NO. 3

WHERE BREATHES THE ATMOSPHERE OF *Learning* ☆ THIS striking halftone from a viewbook printed by The Ovid Bell Press, of Fulton, Missouri, for Monticello College, a century-old junior college for girls at Godfrey, Illinois, achieves a scale of values and fidelity to detail rivaling the original photograph. The sheets were treated to a spray lacquering process.

THE LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

Published and Copyrighted, 1937. The Inland Printer Company, Chicago

The Inland PRINTER

J. L. Frazier, Editor

November, 1937

WHICH: SALARY OR COMMISSION?

Printing executives throughout the country tell their methods of paying salesmen. Here are arguments in favor of straight salary, and arguments in favor of commission. Check your own practice against this illuminating report

By EMIL G. STANKEY

THE PRINTERS of this country are very much divided on the question of determining adequate recompense for their salesmen. A recent survey conducted by THE INLAND PRINTER through the coöperation of printers in all sections of the country shows that 37 per cent are paying their salesmen a straight salary; another 37 per cent reimburse their salesmen with commission; 20 per cent use the salary-and-commission arrangement, while 6 per cent pay some of their salesmen a straight salary and some of them commission.

These percentages tend to indicate how printers over the country are actually paying their salesmen. They show that a little over a third of them pay their salesmen a straight salary; an equal number pay commission; a fifth of them pay salary and commission; while less than a tenth of them use both the salary arrangement and the commission arrangement.

But, when these same executives are asked: "According to what plan do you think that salesmen *should* be paid," the above percentage figures undergo both the process of expansion and of contraction. Theory and practice differ.

Of these executives 43 per cent say that they would prefer that the printing salesmen's compensation be a straight salary; 33 per cent think that the compensation should be in the form of commission; 17 per cent think that it should be salary and commission; 7 per cent believe that there is a justification both for salary arrangements and for commission arrangements.

Even with the wide divergence between what is being done and what is thought best, the real value of any survey on this subject—referred to as a "most constant and complex problem"—is found in the reasoning behind the beliefs and opinions of employers.

In taking a stand on the commission plan, the salary plan, or the combination salary-and-commission plan, the executives present certain reasons for their way of thinking on the subject. A summary of what they have to say is shown in a box accompanying this article.

On the matter of fixed commission there is a diversity of opinion as to just what the fixed commission should be. Many of the printers who coöperated in this study do not comment on the exact percentage figure to be recommended.

One-third of the group, however, give their approval of 10 per cent as a suitable fixed figure. In other instances, there is a slight deviation from this. Several printers go as high as 15 per cent.

But, despite the designation of a fixed commission, close to half of the printers in this group favor deviating from the fixed commission when the profit on a job is exceptionally high or when it is extremely low. In the former case, the salesman should receive more and, in the latter case he should get less compensation than normally.

Of the group responding to this survey, there are twice as many printers who approve rather than disapprove of the fact that a higher rate of commission should be paid to salesmen who sell wholly on a creative basis.

The consensus of opinion is that creative printing is harder to sell and that men with the ability to do a good job on this type of selling are hard to find. Those who do not approve of higher compensation for selling creative jobs say that creative jobs rightly belong in the layout-and-art department and that the profit on creative work is in many cases apt to be less because of the extra work involved in producing it.

There is one thing regarding this subject on which printers almost unanimously agree, namely, that *it just isn't possible or feasible to try to put into effect*

YOUR SYSTEM—?

● The subject of salesmen's compensation has always been a live one in printing circles. Printers from all over the country tell us that it is a constant problem of importance with which they have to deal, and not easy to solve.

The printers who have made the accompanying article possible through their generous coöperation are striving through the exchange of ideas to better conditions in the industry.

THE INLAND PRINTER will be glad to hear from you as to how you pay your salesmen and what in your estimation are the best solutions to the problem.

a uniform or standard practice for compensating salesmen. Of the printers canvassed, 90 per cent of them thought it impossible to do this for the following reasons:

1. There is a difference in the personal ability of salesmen.
2. There is a difference in the initiative of salesmen.
3. The work turned out by printers is of great variety.
4. The printing establishments themselves vary in size and capacity.
5. There are many variables in turning out printed matter and certain conditions are peculiar to certain types of work.
6. There are some concerns, either new ones or old ones desirous of developing new territory, that must be willing to spend more to realize sales.

The remaining 10 per cent of the printers who replied are inclined to feel that the rate of pay for salesmen should be standardized. One printer in this group—a southern printer, incidentally—feels that the adoption of such standards would tend to eliminate a certain factor of price cutting now existing.

In presenting their experiences and viewpoints on this subject, many printers go into great detail in submitting comments. The following comments, selected from the many received, show the trend of thought on this subject and the reasoning behind it.

IOWA PRINTER: "We pay our salesmen commission on a sliding scale and we find that it is satisfactory to both salesmen and employer. For sales up to $15, we pay 20 per cent; on $15 to $50 sales, 15 per cent; on $50 to $100 sales, 10 per cent; on sales over $100, commission is determined by character of work and nature of compensation. Usually it is from 5 per cent to 10 per cent."

KENTUCKY PRINTER: "I have heard of a plan which has been used for some years satisfactorily by a highly successful house. In this house the salesman was given two prices (1) the absolute bottom price at which he could sell and (2) another higher price which is fair and includes a decent and legitimate profit for the given job. If the salesman sold at price number 1, he gets no commission. If he sells at price number 2, he receives something like 30 per cent of the extra profit made. In other words, he receives 30 per cent of the difference between price number 2 and price number 1. If he is successful in selling a job at a price even higher than price number 2, his commission on the extra profit might jump from 30 per cent to 50.

COLORADO PRINTER: "When a salesman works on a commission basis, he is in effect working for himself. If the interests of the firm conflict with his own interests in any particular instance, he can't be blamed for looking out for himself first. He can't be blamed, either, for thinking that he personally 'owns' his accounts. You can't peaceably give any of his accounts to another salesman you think might handle them better. Neither can you expect him to refrain from flirting with the idea of taking 'his' accounts with him to a competitor when opportunity seemingly beckons, or when momentarily dissatisfied.

"It is illogical to expect a commission salesman to put his heart into missionary work which is not likely to be productive of quick results.

"Human nature being what it is, if a commission salesman should get a big order in the morning, you can't very well stop him from playing golf in the afternoon, particularly if he maintains that golf, as he plays it, is just another name for contacting.

"An organization of printing salesmen should be an organization, not a collection of individualists. One salesman should be willing to help the others. All should work together for the sound progress of the firm. This spirit is impossible if each man's pay depends directly and wholly on his own immediate sales.

"When general business conditions are poor, the firm has to pay commission salesmen a drawing account, whether earned or not. But, when conditions improve and times are good, they inevitably and quickly get a false set of values.

"The salaried salesman, on the other hand, is working for the firm instead of for himself. There is no conflict of interests. His future depends on the success of the firm. He will not be penalized if he devotes time to help the business as a whole, even though his immediate sales may temporarily suffer.

"The way to build soundly is for the future. That applies to the individual salesmen just as much as to the house for which they work. Let them feel that as the firm grows and makes money they will participate. Then play fair and see that their just hopes are not disappointed.

"When a printer has commission salesmen, they unduly control the business. When he has salaried salesmen, he controls the business, and if he is really fit to rule, that is the best way for everyone, including the salesmen, in the end."

MARYLAND PRINTER: "On local sales we are paying a straight 10 per cent commission because no traveling expenses are involved. On out-of-town sales which require transportation and living expenses, we are allowing a 12 per cent commission without any variation for the quality of the product. We are advancing our men a certain stipulated amount and are crediting against this advance the sales at the commissions quoted above. We put each territory on a quota basis, and when the advances made are in our judgment too great to be absorbed by commissions yet to be earned, there is nothing left for us to do but drop the territory entirely or change salesmen. We naturally allow, for our own confidential record, a reasonable set-up for advances."

NEW ENGLAND PRINTER: "At present all our salesmen are on a straight salary basis. While we appreciate the incentive which a commission arrangement brings, we have always felt that the individual and the firm were much better off in the long run with a regular income rather than one which might be very high at some periods and almost nothing at others. There also comes up the question of what work should be credited to the salesmen as a basis for commissions.

"As an example, one of our largest jobs last year came from a regular customer on whom one of our salesmen called regularly. We usually had only a moderate amount of work from him. This particular job was given us without price, undoubtedly because of the personal friendship of the head of the firm with one of our executives. While the salesman looked after it, it would hardly seem fair to credit him with a commission on this large order with the securing of which he really had nothing to do.

"On general commercial work we have found that the first six months for a new salesman are most discouraging even for a good man. Unless good accounts are handed to him at the start, he has a difficult time before he can build up even a moderate volume of sales."

MID-WESTERN PRINTER: "The general policy of this company has always been to pay salesmen a fixed salary which is to be adjusted just twice a year. Only twice has this policy been deviated from, and on both occasions misunderstanding and bad feelings resulted. One time it was a commission arrangement and the other it was a bonus deal. The basis for determining the bonus was frequently in dispute, and the commission arrangement was further complicated by a salesman contract. Because of this experience, all salesmen, as well as executives of this company, are hired on a straight salary basis. If performance is not what it should be, the salesman is usually discharged. Salary reductions have been made only as a general economy measure and in line with wage and salary cuts in other classifications. We feel a salesman

who is not producing just what he should will not improve under a salary cut, so we go the whole way and discharge him."

INDIANA PRINTER: "We would be at our wits' ends were we to try to find a man who would be willing to come into our organization on a commission arrangement. To begin with, he would more than likely have a dozen reasons why he could not sell our product. He would need new machinery, new type, a new art department, and Lord only knows. As things now stand, we pick a man, who, to us, makes a good impression, knows when to stop talking, and does not know too much about the printing business. To this man we lend all the support possible, mostly moral, and ask him to do the best he can; and it's surprising how hard he'll try to make good—knowing we are taking the chances and only asking him to play ball the same way he would want us to play. He is not forever looking around to better himself, nor is he holding up the doings of other plants as the things we should do, and finding fault with our makeup."

LOUISIANA PRINTER: "We sell on the Franklin list here in the city and do not take work at less than the full Franklin list. We do allow a 10 per cent commission in the outlying territorial districts. The reason we pay a percentage of the profits and insist upon the right price being received for the printing is because if a salesman should insist on cutting a price it is all taken out of his earnings. For the past number of years we have been able to get the right price for all of our work and in view of the fact that the salesman must take his loss on the sale, if sold at less than the right price, we are not troubled because of incorrect prices."

INDIANA PRINTER: "Our company pays on a commission basis but we believe that certain salesmen profitably can be paid on a straight-salary basis. We have paid a straight salary in the past, but this experience has taught us that a very small percentage of printing salesmen will produce properly for a firm on that basis. The commission seems to be an *incentive* to better work."

MID-WESTERN PRINTER: "Salesmen who have established a record are paid a straight salary. Salesmen who have been employed for three years or more, and until they are the Grade A referred to, are given a weekly drawing account against which a commission of from 5 to 10 per cent is charged. On all material furnished by us only 5 per cent commission is allowed, more on labor as conditions warrant."

TEXAS PRINTER: "The most satisfactory method of paying the salesman, as well as the most profitable, both to the employer and the salesman, is to pay a salary equal to one-tenth of the salesman's normal sales based on past years, and, in addition thereto, a bonus on all sales in excess of his allotment for a twelve-month period.

"The inducement of this bonus beyond a fixed salary, to be received at the conclusion of the year, furnishes the salesman with a definite goal, which he immediately determines to surpass as far as humanly possible in order to receive a large bonus. It also serves the purpose of instilling into him the desire to sell his goods at the best possible price, thereby adding to the amount of his bonus.

"On this working agreement, last year with three of our salesmen, we obtained the following results:

"Salesman A, whose salary for the year was $3,000 and his quota set as $30,000, exceeded that allotment sufficiently to net him a bonus of $461.05.

"Salesman B, with an annual salary of $2,400 and a quota of $24,000, surpassed his goal, earning a bonus of $190.85.

"Salesman C, with a similar salary and quota equal to that of B, though sick part of the year, fell only $50.93 short of his quota.

"Combining the efforts of the three salesmen above referred to, we find that they oversold their quotas by several thousand dollars the past year, and that the method of employment we followed eliminates what might otherwise be an uncertain ratio of cost of sales, placing that cost at a definite figure of 10 per cent of sales."

SOUTHERN PRINTER: "We pay our salesmen 10 per cent commission and then, to stimulate them to go after orders with a large margin of profit, we give them 15 per cent of the profit on the job."

MID-WESTERN PRINTER: "We have worked under straight commission, salary-and-commission, and straight salary. We feel justified in saying that the straight salary set-up is best suited to our particular conditions."

WEST-COAST PRINTER: "On business yielding 30 per cent gross profit, we pay 40 per cent of gross to salesman. On business yielding less than 30 per cent gross, we pay 5 per cent of selling price." (This printer has some salesmen on salary and some on commission.)

IDAHO PRINTER: "It is our practice to pay our printing salesmen 15 per cent on all orders that are taken at straight list price. On large orders taken on competitive bidding where certain concessions from the list price must be made, and on orders which bear agency commission, the commission to our salesmen is 10 per cent, and in some cases less.

"On orders which are in effect practically converting house items, where the major portion of the cost of the order is in paper stock, the commission is in some cases as low as 5 per cent. As an example of this type of business, we have in mind an order which we recently handled at a selling price of approximately $500; the paper-stock item was a little less than $400. On this particular order the salesman's commission figured out slightly less than 4 per cent and our cost figures proved that this was an equitable basis, both for the salesman and for ourselves."

KANSAS PRINTER: "A man under salary is under obligation to put all of his time for the company. A commission man usually devotes too much of his time

COMPENSATION FROM VARIOUS VIEWPOINTS

Below are listed the advantages advanced by printers in support of the compensation plans they think are most suitable for salesmen. . . . What do you think?

Straight Salary

1. The firm and the individual are better off in the long run because as the firm prospers so prospers the salesman.
2. There is no confusion and disagreement in having to arrive at a just percentage figure.
3. Salesmen can be used as service men.
4. Salesmen are more apt to help along in the company's cause.

Commission Plan

1. Elimination of some price cutting. When salesman lets down on his price, the difference comes out of his commission.
2. Enables printers to pay the salesman on a percentage of profits on the job.
3. Gives the salesman an incentive to work.
4. Enables printer to try out salesman without taking great loss in the event that he does not produce.

Salary and Commission

The executives who favor the salary and commission plan say that this arrangement assures the individual a certain amount of security and, at the same time, gives him an extra incentive to do his best. According to the accompanying survey, this plan is not very widely used.

wishing for a salary. A salaried man hesitates to quit a sure income for an uncertain commission income, even though the commission might occasionally be larger than salary."

COLORADO PRINTER: "In view of the fact that certain classes of printing, due to their creative nature, should take a larger percentage of profit than others and, due to the fact that the large quantities of competitive printing are taken at little or no profit whatever, we feel that all remuneration should be on a basis of the percentage of profit made and not on the gross business done. We follow this system exclusively, wherever we give commissions, and find that it has the effect of keeping the salesmen up to price."

ARKANSAS PRINTER: "Our traveling salesmen are paid on the basis of 15 per cent for list-price work, 10 per cent on work sold up to 10 per cent discount, and 5 per cent on work discounted 10 per cent or more. This plan has practically eliminated all cut-price work from the business received from our traveling men.

"Our salesmen who work exclusively in our home city are paid on the straight salary basis. However, each of them has allotted to him a number of 'house accounts' and the percentage of his salary to his sales must always average well below 10 per cent."

★ ★

The Mayers Carry On

This year marks the fiftieth anniversary of the Mayer Publishing and Printing Company, Pittsburgh, Pennsylvania. The founders, William and Charles Mayer, are still actively engaged in the management of the business; they are assisted by four members of a younger generation. The Mayer line-up is as follows: William Mayer, president and general manager; Charles Mayer, treasurer and plant superintendent; Elmer H. Mayer, vice-president and sales manager; George W. Mayer, secretary and shop foreman; William C. Mayer, vice-president and contact man specializing in school publications; Stanley D. Mayer, in charge of proofreading. The company started out in 1887 with a 10 by 15 job press and a very limited supply of type.

★ ★

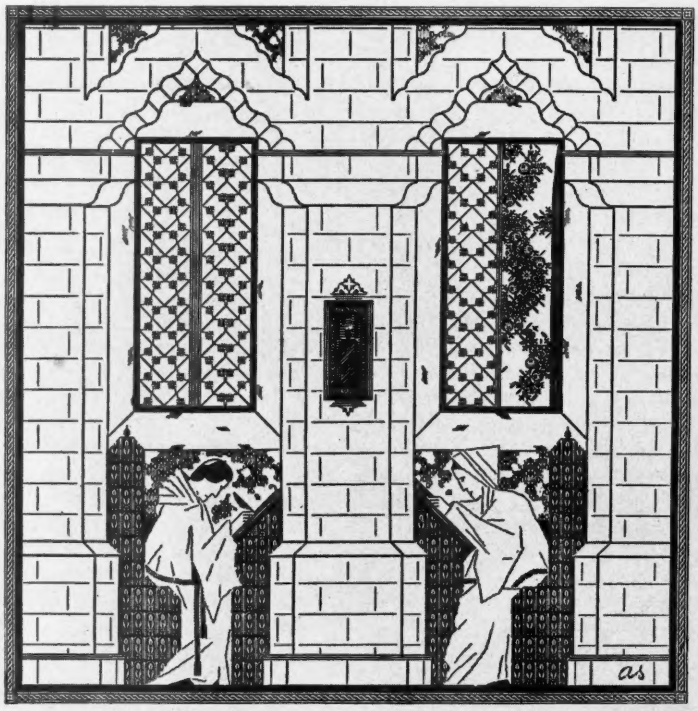
Second-Color Cleverness!

Customers and prospects of the Claud Cross Company, Incorporated, of Fort Worth, Texas, recently received a mailing piece with these words on the cover: "Here is a New Method of Producing Your Folders at a *Lower Price!*"

Inside, were found three sample folders inserted in a die-cut pocket, under the heading: "Something New — Folders Ready for Your Copy." The text revealed that "this new method enables us to print your folders in *two colors* and pass the saving directly on to you . . . These 'ready-for-your-copy' folders are available in red, blue, silver, green, and other colors, and on text, enamel, bond, or other finishes . . . You choose the folder best suited for your business."

Printers will readily perceive the cleverness of this stunt, which is merely an adaptation of the old "imprinting" principle. A variety of inks and colored stocks are made use of in advance; the customer's message can then be printed in one color on whatever "pre-printed" folder is selected.

The sample folders sent out with the Cross mailing are two-color jobs, with "Your Name" and "Your Product or Service" in black. Recipients are urged to examine these folders and then to send the business reply card for a complete set of samples. Copy on the back page lists various ways to "Clinch More Sales with Folders." It's a neat twist—one that can be used to good advantage.



The Scriptorium (*About one-half reduction*) December, 1936

Story for a New Year's Greeting. It was again New Year's time; what year I know not, nor does it matter. The faithful old Earth had duly completed its prescribed number of revolutions, and three hundred and sixty-five days had come and gone. But they had not been ordinary days; they had been days of wonder. I do not mean by "wonder" the daily miracles of nature about us, for rain falling, and the sun shining, and grass growing, are all wond'rous, and every day is a day of wonder in that sense. But this was something different, something surprising. For the Days of Wonder, of which I speak, had been due to something that men, for the first time in their history, had done with good heart and of their own free will. It was not that these Days were distinguished by the birth of dreadful and marvelous machines, or by extraordinary feats of super-speed, or by new explorations of the moon; no, none of these. Some beneficent power had taken hold of mankind, as we shall see. For the chief, the most notable business that consumed those amazing three hundred and sixty-five days was called, we are told, *The Parliament of a Year*, and therein had lain the wonder of it. Much preparation had gone on long before, among the nations of the world, and in due course, those chosen had met together. Calmly the discussions had gone on during that thrilling and astonishing year; and finally the document of agreement was finished. It had been written and re-written, growing briefer and briefer, as differences disappeared, one after another. Some said the document was only ten thousand words in length, some said only ten! . . . And so, on the last day of the period alloted, it was again New Year's time, the time of which I speak. As bells of joy began to sound the world over, (for hints of the great decision had begun to be broadcast by the news commentators of that time) the solemn plenipotentiaries of all the lands began to affix their signatures to the world's greatest document. They had labored long, and on their faces were graven the deep lines of weariness and fatigue, but their eyes shone with a quiet content; their shadowed eyes were alight with friendship. They had labored long to reach the golden decision and were tired in body, but their hands were firm and their steps did not falter. On a dais of gold, spread upon a table of pure white marble, lay the scroll. In stately, orderly ceremony each delegate signed his name. And as the bells in remote hamlets and the bells of great cathedrals pealed out the tremendous news, as sirens shrieked, and I know not what else made up the jubilant universal din, the world knew that the document that had been signed contained only a single word! . . It was the word: Peace.

Albert Schiller.

Another of Albert Schiller's elaborate and highly ingenious all-type pictures, created as a Christmas greeting for the Advertising Agencies' Service Company, Incorporated, New York City, where Mr. Schiller is employed as a typographer. He adapted it, as shown, for use as his own greeting

How a Printing Plant Engineer Works to Produce

A FLOOR PLAN FOR EFFICIENCY

By CHARLES W. KELLOGG

IT WOULD BE impossible to estimate the waste of time, energy, and money that has resulted from mistakes in laying out the average printing plant. The importance of careful planning is obvious: vital mistakes made in the layout will impose a tax on the product for years to come.

THE INLAND PRINTER, having received frequent requests from proprietors for help on this all-important matter, has asked me to describe the proper approach to the problem. From a knowledge of the subject obtained during the years in which I have been engaged in engineering work as it is applied to printing plants, I am here setting down the general rules which experience has taught me are necessary to follow in the successful handling of plant layouts.

Let us start with a recent letter from an enterprising proprietor in Melbourne, Australia. It is typical of many that I have had to consider:

"Within the next few months we will be preparing plans for a new factory building, and of course we are anxious to obtain the most efficient results possible.

"To give you some guidance in this matter, we mention that the factory will be of one story only, with the possible exception of the office and artists' studio, which would be on the first floor. In this case the first floor would cover only one corner of the space.

"The total area of land available is 28,000 square feet. We are a jobbing office with 120 to 150 employes." (Here is given a list of departments and number of employes in each, together with an enumeration of machines.)

As in most of the cases submitted, this Melbourne plant has problems that an engineer should not attempt to solve by way of the long-distance route. We have always tried to discourage the giving of "absent treatment" to any plant—yet, on the other hand, we have obtained some excellent results by this method. There are, at least, certain fundamentals of planning that can be applied with profit to any proposed plant, and it is with these that we shall now deal.

In problems of this nature it is necessary to start from scratch, so to speak—to start from the time of the arrival of the urge or necessity for moving, through the selection of location, and on to the ultimately perfected plans. Each step in the situation has much to do with the future success of the plant. And, obviously, there are so many angles to the business of producing printing that it is far from being an easy matter to arrange a plant so that it will function efficiently in all departments of the organization.

The need for expansion usually means a new location—as it probably has meant in the case of the Melbourne printer. When a new location is necessary or desirable, naturally one of the first matters to be considered is whether to build or lease. The next step is to determine the location and follow this with a careful consideration of the type and construction of building best adapted to the purpose for which it is intended.

If you are planning to build a new plant, or modernize or expand your present one, the accompanying article by an experienced engineer should be of great interest. Starting from scratch, the writer traces each step in the progress of planning, and outlines the general rules for obtaining a layout that will assure economical production. . . . During the next few years there will arise hundreds of problems similar to that of the Australian printing-plant proprietor's mentioned in this article. Here in America, progress is taxing many plants and necessitating extra capacity. Under the urgent spur of renewed business, expenditures for modernization and expansion are steadily increasing. The information contained in Mr. Kellogg's article will serve as a trustworthy guide.

Too little attention is sometimes given to this question of building or leasing; but every phase of the matter should be gone into carefully, and arguments both for and against the plans should be weighed. For instance, you will probably start with a search for a desirable location. Naturally, you will first want to know about how many square feet of space you will require—and you will not be safe in determining this from the amount of space you are now using, plus your estimate of your expansion requirements. Over a period of years in your present location you have added new equipment. It has not always been possible to locate this in a position of advantage and, as a result, a crowded condition has developed—one which very likely has tended to slow down production. The only safe way is to prepare a complete list of the equipment you will move and also a list of the possible equipment for your expansion program.

The list should be by departments, and each item should be numbered with a corresponding number placed on the item itself for quick identification. Opposite each item you should enter the actual dimensions—width, depth, height—and also the floor space required, which includes the actual working space required for the operation of the item. This list could easily include such specific information as wood or steel construction, finish, condition, by whom used, for what purpose, and present location. To keep the record complete, leave sufficient space after each item so a line may be added to show the disposition in the future.

To illustrate what is meant by the floor space required by each item, let us take, for example, a 10 by 15 platen press, the over-all dimensions of which are approximately 47 by 55 inches. On the width, approximately eighteen inches should be allowed to permit the pressman to make ready forms and to pass between the machines. On the depth, eighteen inches should also be allowed at the rear, so that the operator cannot be caught between the machine and a guard or wall; and approximately the same space in front to feed the press—giving us a space 5 feet 5 inches by 7 feet 7 inches, or 42 square feet. In this instance it is not necessary to provide for material containers, as the customary drying rack and stock table, which are also listed, perform this function. In the case of a cylinder press, however, sufficient space should be added to floor space to permit truck platforms

to be placed close to various machines. The information under the other headings is used later in laying out the plant.

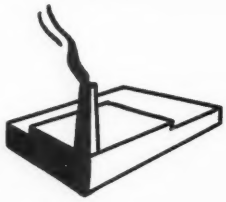
To the floor space required for each department should be added the space needed to accommodate the probable units for expansion. To a certain extent the equipment required for expansion is dependent upon a definite sales program which you have mapped out for the future. At this point some especially careful study should be given to the problem. Lack of coördination between the selling organization and the manufacturing department in determining a future program will mean either loss of sales or idleness of equipment.

To the floor space required for each department, space for main communicating aisles must be added. This should also be given careful thought. One way of arriving at a figure for aisle space is to take the square root of the floor space required by each department, which gives the dimensions of that department, then provide for a generous aisle—either five, six, or seven feet—on two sides. Floor space for incoming and outgoing materials should be provided—the size and number of trucks and other containers necessary will determine this. The space required for the business office and administration departments can be determined in the same equipment-checking manner.

This plan of procedure will give you the net figure for floor space required for the several departments. It does not, however, include the necessary space for elevators, stairways, exits, toilets, and the like. These items can hardly be determined until the plans for leasing or building are further developed—but they should be kept in mind and determined upon before final arrangements are made. The figures arrived at will afford a basis on which you can safely proceed to look for a desirable site.

There are many factors to be considered as between leasing and building. On the one hand there is the difficulty in finding a ready-made building suitable for the plant. Other important questions to consider in connection with a leasing program are rental and insurance charges, continuity of operation, and working conditions. A severe penalty is placed on costs and quality of output where too little attention is given to undesirable working conditions. It is of great importance that these four major items be given careful study before any commitments are finally agreed on.

In considering a new building program there are many factors requiring careful thought. Among these would be listed the value of a permanent plant, the ability to provide for additions and expansions, the stability incident to having assets in real estate, the advertising value, the pride of ownership, the convertability and, finally, the sales value. Possibly the most important consideration of all, in determining whether or not to build, is the effect it would have on your surplus or available credit—for to deprive your business of the necessary working capital would be to handicap its development.



FLOW-SHEET

• "The layout of a plant is largely determined by the flow of work through the plant—the movement of materials from one process to another. It is advisable to prepare in advance a flow-sheet showing the volume of the various kinds of work and the sequence of processes through which the various classes of work pass. . . . To make this important survey requires an ability to analyze the processes and focus on them the latest scientific development, including a knowledge of the methods used in similar plants and of the improved machinery and equipment on the market."

As stated above, the problem of locating a plant is limited under a leasing program by the buildings available for the purpose. The same difficulty probably will be encountered in finding a suitable building location. However, in late years many of the larger plants have found it advisable and highly satisfactory to locate just outside of business districts or in suburban localities where railroad facilities may be had, and where the cost of acquiring the necessary ground space is not too great. In many such cases it has been found that a large part of the interest on the investment in a new building is saved through logical reduction of handling charges on paper stock by storing it in the manufacturing plant instead of carting it from freight yards to storehouse and from storehouse to the plant when required. In general, however, the nearer large plants are to the source of raw materials the better, provided that such a location does not place them at such a distance from the market that the freight on the finished product will place the plant at a disadvantage with its competitors located more strategically.

Small plants, usually termed commercial plants, that carry a very limited supply of paper stock on hand, often find it important to locate in the same district as the paper warehouse, thereby insuring prompt delivery service on the chief raw materials used. This is practical, and the majority of such plants probably will remain in the "rental" column.

Then there is the plant doing what might almost be termed a neighborhood business—a plant that finds it profitable to be located in the neighborhood in which it is now established.

The moving of a plant to a different location requires a thorough investigation of many problems. Chief of these is the labor market. If there is not an adequate supply of manpower it will be necessary either to train local labor or import skilled workers from other districts—either of which plans is expensive and may offset all other advantages gained. Other things being equal, it is best to locate a plant within easy walking distance of a residential district, or on good transportation lines furnishing adequate service at the beginning and end of working periods. If this phase of the problem is not carefully worked out there will be difficulty in obtaining the right sort of skilled labor. Then, too, there is to be considered the question of power and the availability of an adequate water supply—especially in localities quite removed from general business districts.

After deciding upon a new building program and determining upon a building site, the next step is to decide, with the help of a construction engineer, just what type of building is best adapted to the purpose. The employment of a construction engineer is favored for the work because of the fact that the greater proportion of the job is engineering and is performed from engineering specifications and plans. There are now available recognized construction engineers specializing in printing-plant construction.

A number of printing buildings have been constructed in recent years which make it an easy matter to determine the type of building best adapted to one's particular requirements—whether it be the single-story building with a flat or monitor roof, the multiple-story building, the saw-tooth-roof building—either single or multiple story—or some other type of suitable structure. The choice will necessarily depend on the size of the plant, the value of the land, and the conditions surrounding the property to be built on. With the question of a leasing or building

program tentatively settled upon and a possible location selected, no commitments in either case should be made until a *complete layout* of the plant is planned —for, if this is not done, a cramped arrangement or a waste of space is almost sure to result.

For the most part, the layout of the plant is largely determined by the flow of work through the plant—the movement of materials from one process to another. It is advisable, therefore, to prepare in advance a flow-sheet showing the volume of the various kinds of work and the sequence of processes through which the various classes of work pass. This point should be strongly stressed: It is very important that the plant organization, or its expert advisers, examine the processes through which the materials pass, and the machines and equipment used, to make certain that the product will be turned out at the lowest cost consistent with the quality desired. To make this important survey requires an ability to analyze the processes and focus on them the latest scientific development, including a knowledge of the methods used in similar plants and of the improved machinery and equipments on the market.

It may be stated at this point that the major problem of making a layout for a new building is to arrange and locate walls, columns, elevators, stairways, machines, equipment, and any other items which must have fixed locations, so that the route traversed by the materials will be as short as possible and the progress rapid and smooth. The layout of a plant for leased floor space is practically the same, except that it is limited by the fact that the former items are already fixed.

As the movement of paper represents the flow of work through the plant, and as the output of the presses determines the rate of flow, it is indicated that all preparatory operations—typesetting, platemaking, and imposition, and all finishing operations such as tabbing, folding, and cutting—should be built around and synchronized to the flow of work through the plant's pressroom.

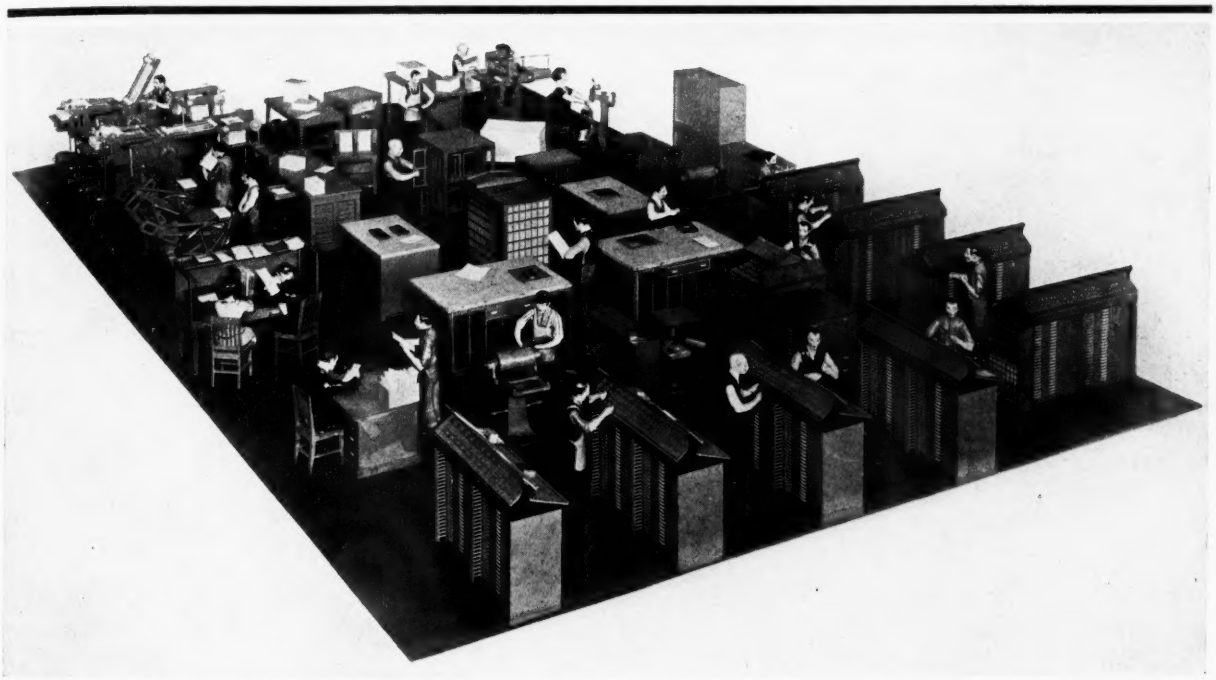
After deciding upon the processes through which the materials must go, and the kind and number of machines or equipment, the next step will be to locate the various departments.

The receiving and shipping departments will necessarily be located at the railway siding, or the street on which the truck-loading platforms may be located.

The storeroom for paper stock and other materials should be located adjacent to the receiving department, and the storeroom for the finished product should be placed next to the shipping department's facilities.

The next proceeding should be to decide on a tentative location for the pressroom. This should be located in its relation to the plant as a whole, and for this reason its location cannot be regarded as final until the other departments are placed. But, as stated above, the pressroom being the main department of the plant, it is best to place it in an ideal location and then arrange the subsidiary departments accordingly.

The next step will be to place the preparatory department—composing room and platemaking departments—in relation to the pressroom.



Scale model of complete composing room with smaller presses at rear; designed by the author. This room occupies a space approximately 35 by 40. The type cabinets are spaced 48 inches apart. This space, says designer, can be reduced to 42 inches; anything less would penalize production

The ink and roller room should be located adjacent to the pressroom.

The business office will, of course, be located near the front entrance, and the details worked out according to the requirements for the plant.

After all the departments have been tentatively located it is then advisable to decide on the location of the washrooms, locker-rooms, and rest-rooms.

When the final arrangement of the various departments has been approved it is then time to start planning the individual layout for each department—locating machines, tables, benches, cabinets, open spaces, and so on. You will recall that at the beginning you made a complete detailed inventory of all the items to be placed at the new location. From this inventory, templets should be prepared. Thin cardboard on which the floor of the machine, or other item of equipment, has been drawn to scale, is prepared. For easy identification, a different color of cardboard should be used for each department. If possible, the scale of one-quarter

of an inch to the foot should be used, as this provides a good perspective of the plant for final study. The services of a draughtsman can be used to good advantage in drawing the floor plan and preparing the templets.

With the floor plan ready, the various department locations can be dotted in and the templets shifted about until the best arrangement is arrived at. The plan can then be tested by shifting truck templets through the various types of work. This, of course, does not apply to the composing-room layout.

Illustrated herewith is a scale model of a complete composing room with the smaller presses at the rear. The layout was made under the writer's direction when he was manager of the engineering department of American Type Founders. All our experienced engineers "took a crack" at the details and it is considered as near a perfect plan as it is possible to make. It is shown here because it demonstrates the value of ample working space for the workmen far better than words can point out. Crowding retards production—and so does a too-lavish use of space. This plan occupies a space approximately 35 by 60 feet. The type cabinets are spaced 48 inches apart. This space can be reduced to 42 inches if necessary but anything short of that figure places a penalty on the production. A plan such as this promotes good fellowship among the workers and a profitable financial return to the owner.

After the layout of the several departments has been fully tested and approved a detailed layout should be drawn; this should show all essential equipment details—such as machine bases, electrical outlets, and the like. These details should be very carefully checked with the actual machines and the drawing dimensioned to make sure that the location will be exact when the building is ready for occupancy. It will then be advisable to have a lighting engineer plan the general lighting requirements.

Just a word relative to the existing plant that will retain its present location. There are thousands of these plants that can be re-arranged profitably. Some are large plants, others are small, but all of them should be carefully checked by following the suggestions outlined in this article. It is surprising the amount of "dead" equipment that can profitably be discarded and the space occupied by it used to better advantage. Furthermore, re-arrangement of equipment will afford better working conditions.

While we have tried to prepare this article in a practical manner so that the printer—large or small—contemplating a change of location, can get some help from it, we are convinced that the printer will profit by having a credited production engineer handle the details for him. There are now good men available for this purpose and the cost would be returned many times over.

It is not always possible, of course, to obtain the services of a trained engineer to handle these problems. But in most printing plants there are men fully familiar with the processes used throughout the plant who, if they will follow the suggestions or methods outlined in this article, can produce a working plan that will prove highly satisfactory. On some problems, however—such as improved equipment and illumination—the planner should take advantage of all the expert counsel and service he can obtain.

HIS PLANT PRODUCED FRONTISPIECE

HALFTONE PRINTING of decidedly high caliber is seen on the frontispiece that appears in this issue. The depth, lights, and shadows of the original photograph have been preserved in a noteworthy manner, and a brilliant effect has been obtained after printing by treating the sheets with a spray lacquering process. This exhibit is a leaf from a viewbook for Monticello College, a century-old junior college for girls at Godfrey, Illinois. It was printed by The Ovid Bell Press, Incorporated, Fulton, Missouri, of which Ovid Bell is the genial and progressive proprietor. From his shop come printed specimens of genuine distinction. The photographic insert is a good example of the quality of work produced.

OVID BELL

Ovid Bell is a home-town boy who has made good in his own home town. He practically grew up in his father's weekly newspaper office in Fulton, and had learned to set type before he was twelve years old.

Today, at 62, he has just finished erecting his second printing plant building—he sold the first one last year—and with the assistance of thirty employes he is carrying on the good work of The Ovid Bell Press, Incorporated. In its new quarters, the company specializes in magazine and book printing, serving customers in half-a-dozen middle-western states.

As the accompanying reproduction of the floor plan indicates, there is no retracing of progress in plant production. And also note the presses and hand-composition and bindery sections are in a room 80 by 90 in which there is not a pillar of any kind to obstruct the view or interfere with the location of equipment. The superintendent's desk is on a platform high enough to afford a view of the whole production area of the plant.

The structure faces east on U. S. Highway Number 54, at the north edge of Fulton. Over-all dimensions are 82 by 110 feet; the two-story section is 20 by 82 feet, with entrance at the south-east corner of the main floor. The proofroom is at the north-east corner, with linotypes occupying the space between the proofroom and the entrance. Offices are on the second floor of the structure.

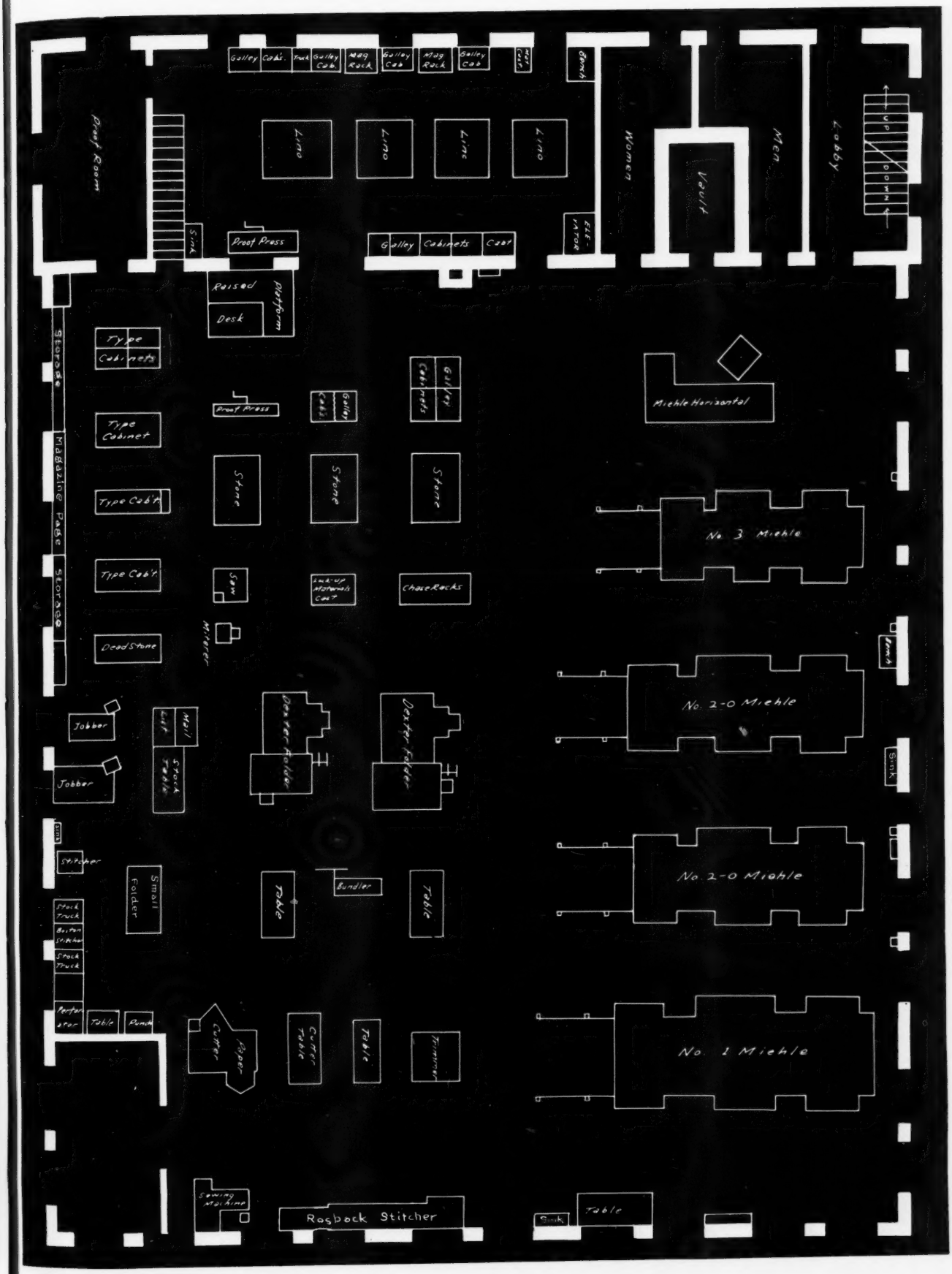
The plant is lighted by windows that are set on three sides and by a saw-tooth skylight extending from the east to west and throwing light onto the press-delivery boards. Line production, consequently, is all in daylight. It is possible, states Mr. Bell, to operate the entire plant even on a dark day without turning on an electric light, thanks to planning.

The outfit operates four linotypes—three eights and a fourteen—and lists more than fifty fonts of matrices. It also operates five Miehle presses, including a horizontal. Bindery equipment complements the other equipment. (Hard binding is farmed out, but the company does magazine and pamphlet binding, even to the required sewing.)

Steam is used to heat the building, and a sprinkler system has been installed. The presses and bindery machines are on concrete floor resting on solid earth. Fireproof floors are in the front part of the building for additional safety.

Fifty of Ovid Bell's years have been associated with printer's ink in one form or another. Before he was of age he was foreman of his father's newspaper office. Then he went to Washington to be a congressman's secretary, and quickly took on extra work as a cub reporter. He returned to Fulton early in 1901 to become editor

At right is the plant floor plan of The Ovid Bell Press, Incorporated, recently constructed at Fulton, Missouri. It has been laid out to avoid the retracing of steps in the production process


Galley Cabi.
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Galley Cabinets
Cabs
ELE-VATOR
Raised Platform
Desk
Storage
Type Cabinets
Type Cabinet
Type Cab'n
Type Cab'n
Dead Stone
Marble Page
Storage
Proof Press
Galley Cabs
Galley Cabinets
Stone
Stone
Stone
Saw
Make-up Materials Cart
Chase Racks
Mixer
Miehle Horizontal
No. 3 Miehle
Bench
No. 2-0 Miehle
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Jobber
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Mail Leaf
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Stock Table
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Dexter Folder
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Small Folder
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Stock Truck
Boston Stitcher
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No. 1 Miehle
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Rosback Stitcher
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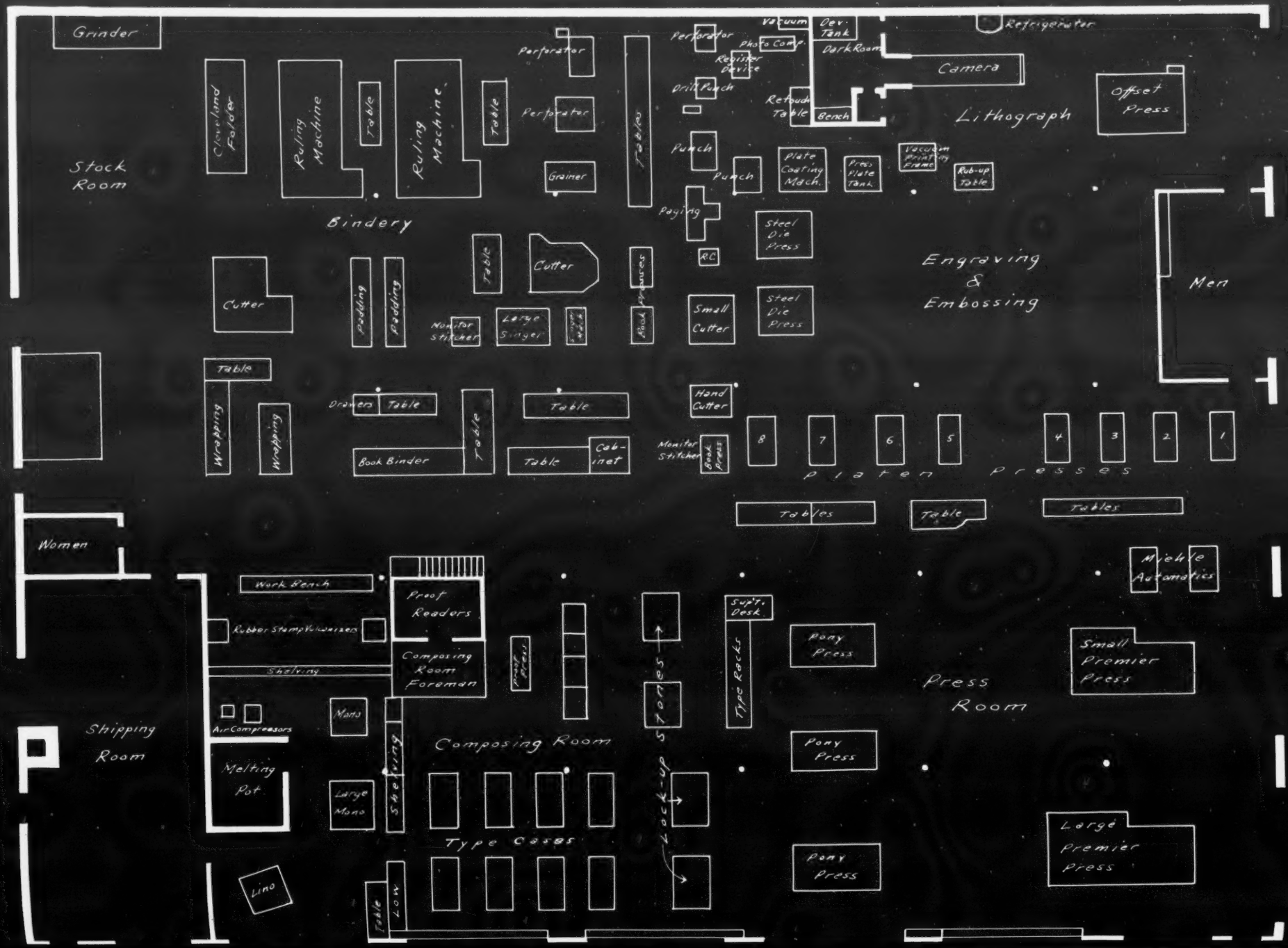
Grinder
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Cleveland Folder
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Perforator
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Monitor Stitcher
Large Singer
Small Singer
Book Presses
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Wrapping
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Cabinet
Book Binder
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Shipping Room
Work Bench
Rubber Stamp Vulcanizer
Shelving
Air Compressors
Mono
Melting Pot
Large Mono
Shelving
Lino
Table
Mot
Proof Readers
Composing Room Foreman
Proof Press
Composing Room
Type Cases
Stones
Lock-up
Sup't. Desk
Type Racks
Vacuum
Dev. Tank
Photo Comp.
Register Device
Dark Room
Refrigerator
Camera
Drill Punch
Retouch Table
Bench
Lithograph
Offset Press
Perforator
Punch
Punch
Plate Coating Mach.
Press Plate Tank
Vacuum Printing Frame
Rub-up Table
Paying
Steel Die Press
R.C.
Engraving & Embossing
Small Cutter
Steel Die Press
Men
Hand Cutter
Monitor Stitcher
Book Press
8
7
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Platen Presses
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Tables
Miehle Automatics
Pony Press
Pony Press
Pony Press
Press Room
Small Premier Press
Large Premier Press

and owner of the Fulton *Gazette*, which he published for twenty-six years. In this time he also established the *Evening Gazette* (1916).

The newspapers were sold January 1, 1927, and with them all of the equipment not useful to a book and publication plant. Then began a toilsome building of a sizable printing business. The building that he had erected for his newspapers being too small to accommodate the growing business, Mr. Bell sold it last year, and leaving the business district of his city he bought nearly an acre of ground on the outskirts. As little more than a third of the ground is occupied by the present structure, there is plenty of room for expansion.

New plant of The Ovid Bell Press, Incorporated, at Fulton, Missouri. The plant proper is lighted by windows on three sides and by a saw-tooth skylight so that line production is all in daylight

A large portion of the plant's production consists of trade and fraternal publications, though in the course of a year it handles a good many book jobs.

Mr. Bell finds relaxation in reading American history. He has one small volume on Missouri history to his credit and plans some day to write more. The "some day," he hopes, will come when his son, Ovid, Junior, now a college junior, is able to take over the management.

Mr. Bell reports that last July was the second-best July in the plant's history. An excellent year is anticipated, and, in Mr. Bell's own words, "we're busy as sixty!"

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Applying Dynamic Symmetry?

Considerable interest has been evinced in the articles on "dynamic symmetry" by Albert L. Warington and Samuel Welo (THE INLAND PRINTER, September, 1936, and February, 1937). Recently these articles were translated and reprinted in full in *Anales Graficos*, journal of the Argentine Institute of Graphic Arts. We would be pleased to hear from readers who have made successful applications of the principles discussed by Messrs. Welo and Warington.

ROBERTS AND SON IN NEW QUARTERS

A SOUND MODERN structure has been built to house the printing, engraving, binding and office-supply business of Roberts and Son, oldest business establishment in Birmingham, Alabama. This concern was founded in 1872, a few months after the city obtained its charter, and has been in operation ever since.

The interesting blue-print of the new plant layout, reproduced herewith, indicates how work passes in chain-fashion through production. This floor plan of equipment, reports James G. Smith, Junior, president of the company, is the result of suggestions from the U.T.A. and American Type Founders, plus certain ideas worked out by the company itself.

Note that the stock-room is immediately accessible to the shipping room. The composing room adjoins the pressroom; the pressroom, and engraving, embossing, and lithographing departments are adjacent to the bindery; and the wrapping tables in the bindery are, in turn, just outside the shipping-room door to facilitate handling.

There is nothing unique about this arrangement. In fact, it is the logical and obvious one. But Roberts and Son has reason to be especially appreciative of its merits, for the previous plant was spread over three floors, with the receiving room and shipping department on a portion of a fourth!

For the move to the new plant, all the machinery was re-motorized with individual motors. The mechanical equipment is complete and modern in every detail, so that the company is able to produce lithographing, embossing, printing, ruling, bookbinding, rubber stamps, and the like. A complete photolithograph department has been installed, including a Monotype-Directoplate typographic camera and a Monotype Huebner step-and-repeat vertical photo-composing machine with non-embossing negative holder and universal-register device.

Blue-print at left shows layout of new plant of Roberts and Son, Birmingham, Alabama. Arrangement permits the work to pass in chain-fashion through production. A complete photo-lithograph department is a feature of the plant

The advantages obtained from lighting and arrangement of machinery all on one floor are already pointing to increased efficiency of production, say the proprietors. They also report a decided decrease in overhead expenses.

The building, at Avenue F and Nineteenth Street, covers a lot 100 by 190 feet; the portion allotted to the plant is a one-story structure covering an area of 13,300 square feet. The two-story section is devoted to the company's retail store, executive offices, and warehouse. The entire plant was designed for the sole use of Roberts and Son.

In 1872, Willis Roberts, then a resident of Columbiana, Alabama, laid the foundation for the business that was destined to outlive him. The company was first operated under the firm name of Roberts & Duval, with Mr. Roberts as the senior member of the firm. In 1873 Mr. Roberts, a former newspaper man, interested his partner in newspaper work, with the result that the Birmingham *Iron Age* was founded as a weekly. In 1875 Mr. Roberts acquired the entire business and the firm name was changed to the one it operates under today.

With the steady growth of the business it became necessary to secure larger quarters; a new location was found in a building at the corner of First Avenue and 20th Street. Three years later a still larger place was needed. The concern leased a brick building for this purpose.

In 1893 another move became necessary. On this occasion an entire three-story brick building was secured. At this time a stationery store was opened in connection with the printing plant.

It was in 1898 that a contract was made for the erection of the building in which Roberts and Son conducted business for thirty-nine years, or until the recent removal to the new quarters.

The late James G. Smith joined forces with Roberts and Son in 1902. A year later the business was reorganized, Mr. Rufus N. Rhodes, then publisher of the Birmingham *News*, acquired control of the business as president; Eli P. Smith was named vice-president; C. W. Ufford

became secretary; and Robert W. Ewing was elected treasurer and general manager. Later Mr. Ufford acquired a majority of the stock and became president. In 1908 James G. Smith was elected secretary, and Mr. Ewing remained in active charge of the business.

In 1910, Robert W. Ewing secured the controlling interest of the company, and officers elected were as follows: R. W. Ewing, president; Richard W. Massey, vice-president; James G. Smith, secretary-treasurer.

In 1918, during the World War, Mr. Ewing was made chairman of the retail division of war-savings stamps in Alabama, at which time the active management of Roberts and Son was transferred to James G. Smith. In the fall of that year, Mr. Ewing died and Mr. Smith was elected president and treasurer, and R. T. Anderson was elected secretary. In 1920, Mr. Smith purchased the controlling interest in the business from the Ewing estate. He continued actively in charge of the business as president until his death in the fall of 1936.

Present officers are as follows: James G. Smith, Junior, president; T. W. Scruggs, treasurer and general manager; C. D. Ellison, secretary. On the board of directors are William H. Sadler, George McCleery, Hill Ferguson, John V. Coe.

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Under-the-Roof View

A giant Plastic-bound brochure, 12¼ by 18 inches, was used to herald the recent opening of the new plant of Stevens & Wallis, Incorporated, advertising and printing firm in Salt Lake City, Utah. The cover featured a drawing of the plant as seen from above: the second inside page showed the same plant with the roof removed revealing office and shop layout. Other pages carried office and shop photographs and reproductions of Stevens & Wallis jobs. The ad firm was organized in 1917; the printing department came into the picture four years later. Recently a complete bindery department has been added to the set-up.

U.T.A. LOOKS AT RECORD OF FIFTY ACTIVE YEARS

By Harry Burgess Hillman

MARKING the completion of fifty years of active service on behalf of the printing industry of North America, the fifty-first annual convention of the United Typothetae of America has gone into history. It was a good convention, taken all in all, particularly from the standpoint of the opportunity afforded printers to meet with others to exchange experiences, discuss mutual problems, and secure new ideas.

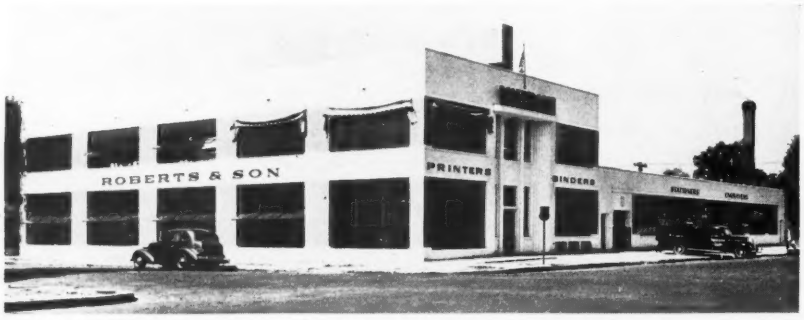
Sessions of the convention proper, it must be said, were not outstanding. No high spots can be picked out as meriting special emphasis, and there was little if anything in evidence indicating the program or policies to be followed. Evidently the policies adopted at the convention of 1935, and reaffirmed last year at Cincinnati, are to be continued, those policies being expressed in the following:

"The United Typothetae of America shall serve as a coördinating agency between local organizations and in general on national matters pertaining to the printing industry. It shall endeavor through education, legislation, trade relations, and such other activities as may be necessary to eliminate destructive price competition and to generally improve the conditions prevailing in the printing industry. The national office shall serve in the capacity of a clearing house for information required by member establishments as well as the affiliated regional associations. It is not intended that the activities of the national office of the United Typothetae of America shall duplicate the services rendered by the affiliated regional associations, but, rather, shall supplement them. In the main, they shall consist of such activities as may be carried on more effectively, efficiently, and economically by one central office than could be done if they were assumed by the many affiliated regional offices working separately."

Attendance at the convention must have been an encouragement to those carrying the burden of guiding the affairs of the organization. The registration showed an increase of 267 over the convention of 1936, the total this year being 591. Twenty-six out of the twenty-eight local associations were represented. Encouraging, too, must have been the report of the treasurer, which showed that the organization has overcome the battering of recent years of financial distress, ending this year with only the current accounts outstanding, most of those being incurred in connection with the convention, and having made a good start toward building up a surplus. That, of itself, calls for congratulations.

President Britt, in his annual report delivered at the executive session, emphasized responsibility of the organization, which, he said, "is great because of the ever-increasing importance of our industry and its relation to the field of general business." Referring to the general trend of the times, this, he said, "will be toward increasingly higher costs. Prices of everything that goes to make up our product will be constantly advancing. In addition to the higher costs of labor and materials, there is another factor to be taken into consideration. That factor is the divers and sundry taxes that our present form of government is making necessary. Originally we had only real and personal property taxes to include in our costs, but now there is the inheritance tax, the income tax, the capital stock tax, the sales tax, the social security tax and old age benefits, unemployment insurance, workmen's compensation, and others, until the load we are being called upon to carry already amounts to a considerable percentage of our gross business.

"To meet these so-called normal taxes, which a few years ago would have been considered confiscatory, it is increasingly necessary to have standards of measurement for production, as well as for management. Scientific research and greater stabilization through coöperative measures, and guides of fair value based on



Founded in 1872, Roberts and Son, oldest business establishment in Birmingham, Alabama, recently constructed and moved into this modern building, embodying plant, retail store, and warehouse

Research program considered at fifty-first annual convention, held at Cleveland, Ohio. Delegates reaffirm policies, Code of Ethics, trade customs, and also continue the special Paper Trades Relations Committee

known production costs, take on vastly increased importance. These steps are very necessary if we are to be in a position to eliminate haphazard business methods, obsolete equipment, and inferior and subnormal production, all of which result in high costs, low productivity, and red ink on our ledgers.

"With improving business conditions we will have the opportunity of inaugurating those reforms, and securing those improvements within the industry which the past three years of the depression taught us are so necessary. This is the challenge that now awaits us.

"Individually," continued Mr. Britt, "we are all interested in a wider use and increasing volume of printing, by whatever process it is produced. This can be developed in a large measure by more aggressive and intelligent selling, constantly improving our business methods, securing maximum and efficient production standards, and also closer coöperation with machinery manufacturers and suppliers of materials and other products which, in the last analysis, become our printed product. This program of coöperative effort, enlightenment, and education, must go on."

The question of research had a prominent place at the executive session, and from the voluminous report which has been prepared it is evident the subject has been given a vast amount of study by the committee in charge and by the headquarters staff. The report of the special committee stated that the objectives of the proposed program were: (1) to serve the printing industry with technical and practical information concerning processes, materials, and equipment; (2) to perform research, coöperate with and coördinate work done by other laboratories within the graphic arts industry in the development and improvement of printing processes and materials; and (3) to create a graphic arts library—become a clearing house of technical and factual information for the benefit of the industry through the issuance of bulletins and other informative literature.

One plan proposed as a start, a plan which would not involve the enormous cost of establishing a separate laboratory, was to further develop the library facilities now available at the U. T. A. headquarters, and possibly add a research analyst or a part-time research associate to work in one of the laboratories now operating in this field.

In the election of officers, George H. Cornelius, of Indianapolis, Indiana, was elevated from the first vice-presidency to the presidency. Bernard B. Eisenberg, of Cleveland, Ohio, was elected first vice-president; H. F. Ambrose, of Nashville, Tennessee, second vice-president; E. J. Mordaunt, of New York City, third vice-president; R. W. Bradford, of Denver, Colorado, fourth vice-president; and Harry O. Owen, of Chicago, Illinois, fifth vice-president. Oscar T. Wright, of Washington, D. C., was reëlected treasurer, and Elmer J. Koch, of Washington, D. C., was reappointed secretary.

Earl R. Britt, of St. Louis, Missouri, retiring from U. T. A. presidency with fine service record

Nominations for the board of directors from the different zones were as follows: Zone 1, Albert W. Finlay, of Boston, Massachusetts; Walter B. Reilly, Lowell, Massachusetts; and John R. Demarest, New Haven, Connecticut. Zone 2, Frank J. Smith, Rochester, New York; Ernest F. Barvoets, Albany, New York. Zone 3, W. Franklin Hodges, Philadelphia, Pennsylvania; Oscar M. Hazelton, Scranton, Pennsylvania. Zone 4, Oscar T. Wright, Washington, D. C.; Peter Bray, Baltimore, Maryland. Zone 5, T. J. Lyon, Atlanta, Georgia. Zone 6, Elmer G. Voigt, Racine, Wisconsin. Zone 7, Donald L. Boyd, Huntington, West Virginia; Herbert A. Nieman, Cincinnati, Ohio; William G. Heitman, Cleveland, Ohio; Chester A. Jaqua, Grand Rapids, Michigan. Zone 8, H. F. Ambrose, Nashville, Tennessee. Zone 9, L. S. Hill, Des Moines, Iowa; Emery G. Hall, Rockford, Illinois; Earl R. Britt, St. Louis, Missouri. Zone 10, H. W. Wagner, Galveston Texas. Zone 11, William T. Grieg, Minneapolis, Minnesota. Zone 12, J. L. Cockrell, Tulsa, Oklahoma. Zone 13, R. W. Bradford, Denver, Colorado. Zone 15, George N. Voorhees, Honolulu, Hawaii. Zone 16, Frank A. Young, Nathan Goldman, E. F. Eilert, Ira Frank, and William F. Riecker, all of New York City. Zone 17, George F. McKiernan, Charles M. Stewart, Edwin Lennox, and Harry O. Owen, all of Chicago, Illinois. Zone 18, W. W. Southam, Toronto, Ontario, Canada. There were no nominations from Zones 14, 19, and 20.

George H. Cornelius, of Indianapolis, Indiana, steps from vice-presidency to head of U. T. A.

Resolutions included appreciation to the speakers, to the Cleveland printers for their hospitality, and to the officers, members of the executive committee and board

of directors, and all committees including the program commitee. Other resolutions reaffirmed allegiance to the Code of Ethics and to the Trade Customs. One pertaining to zone conventions placed on record the consensus of opinion of the convention that the U. T. A. Board of Directors should actively participate in the promotion of such meetings by making available a suggested program and a list of speakers, also that such meetings shall be held during the spring.

One resolution dealing with paper-trade relations expressed appreciation of the constructive efforts of and the results secured to date by the special Paper Trades Relations Committee authorized at the convention of 1935, continued the committee and instructed it to make further effort toward reaching the following listed objectives:

(1) That the practice of paper sales for printing purposes to consumers who do not operate printing equipment be eliminated in all instances where it is practical so to do.

(2) The total abolition of the "use" contract, and the substitution of a price structure based entirely on quality of purchase in conformity with the Robinson-Patman Act.

(3) The establishment of a retail price list on all papers sold in sizes less than the minimum mill size, such list also to be used as a guide by the printer in selling cut sizes at retail.

(4) The formation of a joint mill, merchant, printer commission to revise certain trade customs, particularly with reference to over-runs, special sizes, *et cetera;* to standardize catalog information and nomenclature, and to deal with all mutual problems with a view to eliminating friction, waste, and loss in paper distribution.

The convention was opened Monday morning, October 11, by Pres. Earl R. Britt. Following the opening ceremonies, the first subject given was "Direct Mail Direct," the speaker being J. S. Roberts, of Atlanta, Georgia, president of the Direct Mail Advertising Association. Briefly but to the point Mr. Roberts emphasized the importance of showmanship in selling, stating that in selling it is necesssary to compete for attention, then extended greetings on behalf of D. M. A. A. and an invitation to all present to visit the exhibits and attend the convention of the Direct Mail Advertising Association, the slogan of which was "Showmanship in Selling," which opened immediately following the U. T. A. convention.

Hon. A. E. Giegengack, U. S. Public Printer, and chairman of the Research Commission of the International Association of Printing House Craftsmen, spoke of the need of coördination of the activities directed toward research in order to eliminate expense and duplication of effort. "There are many problems to be solved," he said, "and it is only right and logical that the two organizations (the U. T. A. and the Craftsmen) should work together in a coöperative effort directed toward the solution of those problems for the mutual good of all concerned."

E. J. Mordaunt, of New York City, was chosen at convention to serve as third vice-president

Another message from the Craftsmen came through the international president, Clark R. Long. Mr. Long told of the educational work being done by the Craftsmen, stressing the point that the objectives of the executives represented by and through the Printing House Craftsmen, and those of the employers as represented by the U. T. A., are similar and the two organization should coöperate.

"Recent Changes in Business Relations" was the subject of the closing address at the opening session, the speaker being Dr. Felix E. Held, professor of economics and business administration in Ohio State University. Doctor Held reviewed American business conditions of past generation, pointing out "trends which seem to have some reasonable degree of permanency," doing this, as he stated, "because we read and hear so much in recent years of the seeming failure of American business and of the need to depart from our accustomed ways and to build upon an entirely new basis or foundation."

Stating that while he was not given to over-optimism, and saw many difficulties and problems in the offing, he said he felt justified in selecting from business conditions of the generation several changes or modifications which seem undoubtedly to be welcome. Relations existing between business man and business man, between buyer and seller, between employer and employe, between professional man and client, he said, are more pleasant, more satisfactory, and more profitable than they were a generation ago.

"American business from the beginning has been based largely upon what

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Oscar T. Wright, of Washington, D. C., carries on the important work as treasurer by reëlection

we call competition, and business men have been competitors from all time," said Doctor Held. "Yet the competition of today," he continued, "keen though it may be, is not the same as the competition of a generation ago. At that time competition carried with it the distinct feeling of antagonism and hostility. Competitors did not associate, did not coöperate . . . So-called competitors rarely consulted with each other or planned together. This attitude, a remnant of what is called 'mercantilism,' was based on an evident fallacy. That fallacy lies in the interpretation of the term 'competitor.' "

Pointing out that the narrow doctrine that those in the same line of business are competitors of each other does not answer the question of competition, but that all business men are competitors for the consumer's dollar and for all the available spending money of all possible customers, Doctor Held stated that it is therefore an evident fallacy that competitors in the mercantilistic sense should feel antagonistic toward each other, and, he continued, "in some subtle way the truer interpretation has permeated American business life. So-called competitors have discovered that they have far more

in common than they have in opposition, and they have learned to associate and coöperate and to perform their daily duties much more in harmony than was formerly the case."

Touching briefly upon labor relations, Doctor Held placed emphasis on the fact that he was bold enough to insist that "if the whole field of employment is observed now we will find that the relationship between employer and employe is far more wholesome, more cordial, than it was a generation ago. The employer, like the business salesman, thinks in terms of coöperative relationship. The laboring man of today realizes, I fully believe, his own helplessness apart from the employer and, therefore, the need on his part to give as well as to take."

One important change which has come over business is the outgrowth of adversity, he said, continuing: "The history of American business, including the industrial, the agricultural, as well as the commercial fields, would indicate that there has been a continual need for a stiffening of standards. American business a generation ago was relatively simple; the sources of raw material and of labor were many; the market was close at hand and seemingly inexhaustible. Business, therefore, like agriculture at the same stage, was of an elemental nature. There were few problems of investigation or research, there was little need for planning, and most anybody could be a reasonably successful business man. But conditions have become more complicated and more stern. Haphazard business methods and incompetent managers will not suffice to bring success. Even as the American farmer has of necessity become a technician and a manager, so also the successful business man must be scientific. We are, therefore, far over the threshold of the era of scientific management of business, and this system is pertinent to all the fields, including production, finance, and selling. Proof of that fact lies not only in the existence of multitudes of bureaus which are equipped to furnish scientific conclusions and data, but in the evidence of business organizations which have themselves established laboratories in all departments for the discovery of better and still better methods."

Bernard B. Eisenberg, of Cleveland, Ohio, who will serve U. T. A. now as first vice-president

R. W. Bradford, of Denver, Colorado, will aid organization in position of fourth vice-president

H. F. Ambrose, of Nashville, Tennessee, lends his abilities to group as second vice-president

The general session of Monday afternoon, October 11, opened with an address on the subject, "What Price Willing Workers?" by the widely known industrial consultant, author, and lecturer, Whiting Williams. Mr. Williams, while engaged in the work of personnel director in one of the country's large industrial plants, decided it was essential that he get into closer contact with the workers and find out first-hand just what was on their minds and what was their general attitude toward their jobs. Going out as a laboring man, joining labor gangs in steel plants and in the mines in this country and abroad, taking the place of a hobo and actually living with hobos, working with the pick and shovel and in every other way making himself one with the laboring men, Mr. Williams gave it as his definite opinion that the basic causes of labor unrest and disturbances can be traced back to one factor—personal grievances. A little coöperation and understanding directed toward the clearing up of such personal grievances, he said, would remove the causes of most of our current regrettable labor difficulties.

Lack of understanding on the part of foremen and superintendents, failure to sympathetically clear up misunderstandings and thereby overcome petty grievances, he said, can be blamed for much of the difficulty experienced. Grievances left without effort to clear them up become emphasized in the minds of laboring men, grow in importance, and thereby leave the laboring men easy prey for the suave mouthings of those who cannot be classed as sound, constructive leaders of well meaning labor.

"The price of willing workers," said Mr. Willams, "is simply closer coöperation based on a sympathetic understanding of the workers' viewpoint gained by closer contact with the workers." The workers, taken as a class, want to feel that there is some security in their jobs, that their efforts are recognized, that grievances which are bound to arise will be treated with some degree of understanding and some effort toward equitable adjustment. Once this attitude is taken on the part of employers in general we will experience less of the disturbances caused by radical labor leaders, and the American workers will not be such easy subjects for the specious arguments of those who are endeavoring to foment discord at the present time.

Speaking on the subject of "Trade Customs and Other Legal Matters," the U. T. A. general counsel, John A. Bresnahan, of Washington, placed emphasis on the need of printers becoming familiar with the laws of their states as they pertain to business. There are forty-nine principal

judicial systems in the United States, he explained, and legal questions are not always decided in a uniform manner by these forty-nine judicial systems. Citing as an example the printing of a client's brief, he stated that the courts of Illinois, Iowa, Michigan, Missouri, New York, Pennsylvania, and Tennessee have held that an attorney is not responsible for the cost of printing a client's brief, this on the theory that an attorney's contract, made by him in the interest of his client, is the act of an agent for a known principal, and imposes no personal liability on the attorney in the absence of an express agreement to that effect. "Vermont, which until 1935 followed this theory, then held that the intention of the parties was the deciding factor, that an attorney may be found to have rendered himself personally liable for the printing of a brief where the job tickets and charges on the printer's books were in the attorney's name and statements on account sent to him were received without protest, and when asked for payment he did not claim non-liability but only asked for more time.

"On the other hand, the courts of the District of Columbia and South Carolina have held the attorney responsible without qualification on the theory that in the absence of express notice to the contrary court officials and persons connected, either directly or indirectly, with the progress of litigation, may safely regard themselves as dealing with the attorney instead of with the client; and that the rule applies not only to obligations incurred by the attorney for actual costs of litigation, but to the necessary expenses of attorneys, including the printing of legal briefs."

One of the questions most frequently asked, Mr. Bresnahan stated, and one that has probably caused as much trouble as any other, is "Who owns the engravings, the printer or the customer?" Here he quoted the section from the trade customs of the industry, which states: "Drawings made and manipulated by the printer, and plates made from the printer's original designs or from designs furnished by the customer, remain the exclusive property of the printer unless otherwise agreed upon in writing."

"If the printer makes his contracts subject to the trade customs of the industry," said Mr. Bresnahan, "there is no difficulty in arriving at the answer to this perplexing question. *The printer owns the engravings.* If the printer does not make the trade customs a part of his contract, then the answer hinges upon an interpretation of the contract between the printer and the customer."

Citing a recent decision of the Massachusetts Superior Court, which "partially determined the answer to this question by holding that engravings furnished by a printer for the production of printed matter do not automatically become the property of the customer," Mr. Bresnahan stated that the question then becomes: Did the printer sell a job of printing, or did he sell the job of printing and the engravings as well?

"As long as the engravings have not been contracted for, the customer has no more claim to them than he has to the type from which the job was printed. Engravings," he continued, "are merely tools used in the printing business to produce what the customer has ordered. But, if the printer submits a bid, listing engravings as a separate item, and bills the customer for the engravings as such, then the engravings belong to the customer without doubt."

Harry O. Owen, of Chicago, to serve U. T. A. following his election as fifth vice-president

The necessity of publicizing the trade customs of the industry, of incorporating them in estimates and abiding by them in dealing with customers so they will become so well known as to be recognized by the courts and have the full force and effect of law, was urged strongly by the general counsel.

"Is it legal for a customer to take sketches furnished by one printer and, without paying for them, use them in matter furnished by another printer?" This is a question that frequently arises, and Mr. Bresnahan emphatically stated that it is not legal and this applies to dummies as well as sketches. The trade customs were again quoted: "Sketches and dummies shall remain the property of the printer, and no use of them shall be made, nor any idea obtained therefrom be used, except upon compensation to be determined by the owner."

"The printer is the sole owner of sketches and dummies prepared by him until such time as the job has been sold and delivered to the customer," said Mr. Bresnahan, "and the customer has no right to use any ideas obtained from such sketches or dummies without the express consent of the printer."

Also "the common law protects the author or proprietor of an unpublished work and gives him the right to prevent copying, publication, or use of such unpublished work without his consent." But it was emphatically suggested that a sticker be placed on each sketch or dummy bearing a phrase similar to "This sketch (or dummy) is the property of the Blank Printing Company; its use, in whole or in part, is prohibited without express permission in writing first being obtained."

Another question that has arisen of late pertains to whether a printer can protect himself against having his work reproduced by some photographic process. With reference to this question it was said by the general counsel that "there can be no argument in concluding that the printer sells only the finished product and not the type and incidental materials. Having sold the finished product, and the buyer having accepted and acquired all rights to it, the printer has no further claim or control over it. . . The customer can dispose of the printed matter as he sees fit, and can have it duplicated or reproduced in any manner that he desires. . . The courts have decided that a person employing a photographer to take a picture has the right to copyright the picture, and not the photographer; that where an artist is commissioned to execute a work of art not in existence, he may not retain or be entitled to copyright therein; that ordinarily one employed to compile, prepare, and revise materials may not claim copyright therein, for the products of his labors become the property of his employers, and that one not a proprietor of a manuscript, but merely the printer thereof, is not entitled to obtain a copyright to protect that interest only."

Then there is the question which has arisen as to whether the employer can add an item of 2 per cent to his bills or invoices under the head of social security tax. The answer to this is "No." "The Treasury Department," said Mr. Bresnahan, "has ruled that even though an employer might in some instances pay the social security tax on behalf of his employes, as well as the tax on the employer,

the sum of these taxes would not in any case be measured by the sale price of the articles sold, and in such a case it would be a palpable misrepresentation, subject to prosecution under the provisions of the Revenue Act of 1926, relating to frauds on purchasers, which are made applicable to the Social Security Act by Section 807(c) of that Act."

Again, many inquiries have been made with reference to the Robinson-Patman Act, and whether or not it was applicable to printers in so far as selling to their customers is concerned. In this connection, Mr. Bresnahan stated, after quoting a portion of the Act, that he believed one phrase, "to discriminate in price between different purchasers of commodities *of like grade and quality*," serves as an answer to this question. "If the printer carries printed matter in stock, suitable for sale to any customer," he said, "he must not discriminate between those customers and is subject to the provisions of the Act. But where he is selling a custom-made product, designed, printed, and delivered to the customer, for that particular customer's own use, and not to be sold to any other person by the printer, then, so far as that job is concerned, he need have no fear of this Act."

A report on the Geneva International Labor Council, given by Charles M. Winchester, of the J. B. Lyon Company, Albany, New York, who was the technical adviser representing the employers of this country at that council, followed by a short talk on "Color Photography in Letterpress Production," given by Alexander Clair, of the Eastman Kodak Company, of Rochester, New York, colored stereopticon slides being used throughout the talk, led up to the closing address of the Monday afternoon session. This was given under the title "Make Ready and Run," by William Ganson Rose, of Cleveland, a lecturer on advertising.

The gist of Mr. Rose's address was summed up in his closing sentences: " 'Make ready' for a new era in printing for a more appreciative public, and 'run' forward toward higher goals in one of the most important of all professions."

He called attention to the fact that "in the word 'printing' are letters standing for the elements that stand for success in your profession." Reduced to the briefest possible statements, his analysis of the letters was as follows:

P stands for Planning—it's making ready. We should think, consider, plan. Plan the work, then work the plan. Planning involves thinking.

R stands for Reading, and without reading there would be no printing. Eighty-five per cent of our mental impressions come through the eyes, which alone indicates the need of good teamwork between the eyes and the printed page before us.

I stands for Ink and ink is the medium for education, for inspiration, for imagination, and relaxation. Printers' ink represents a business today so mammoth that printing has become the fifth greatest industry of our nation.

N stands for Now—now, the time for resultful action.

T stands for Trade, and trade implies selling. A continuously greater proportion of all trade is resulting from printed salesmanship, and selling through printers' ink is becoming a science, and science these days is doing big things.

I stands for Identification. You are proud to be identified as printers.

N stands for Name—"A good name is rather to be chosen than great riches." At every important printers' meeting I believe we should pay tribute to the most versatile of Americans—Benjamin Franklin, printer. He identified himself with your profession.

G stands for Ginger—the essence of enthusiasm. Enthusiasm is the headlight on the train of progress. Ginger is contagious. If the head of the house has ginger germs, the rest of the establishment will catch his enthusiasm. Enthusiasm sells goods. Ginger wins battles, in business or in war. Take sides and get enthusiastic about your side, only remember it's well to be on the inside of a project.

The new president, George H. Cornelius, gave, it might be said, a hint of the objectives of his administration as well as what would be expected from the membership when, in his remarks following his election, he somewhat emphatically brought out the point that officers are selected by the members for the main purpose of carrying on the work of the organization for them, and it was essential that the officers have the fullest degree of coöperation on the part of all the members. It would be the aim of the officers, he said, to coöperate in every way possible with the members, with the local associations, and with the local secretary-managers, to the end that the best interests of the industry might be served, and with this in view the whole-hearted coöperation of the members would, in turn, be expected.

With the introduction of the other officers and directors, and the presentation of the President's Medal to the retiring president, Earl R. Britt, who has served the association for two strenuous years, this duty having been assigned to Frank J. Smith, a past president, the convention was declared adjourned.

Hello! Chief? It's me . . . . .

(Oddly enough, you have yourself on the wire, and you're talking thusly—)

YOU: Listen, fellah! Hoist yourself up out of that rocking chair! We're going to turn out a mailing piece for the plant.

YOURSELF: Oh, shucks. What's the rush? We've let it go this long . . . .

YOU: Yeah, that's just the trouble! And in the meantime the Blank Printing Company has been copping off all our prospects! We've been asleep.

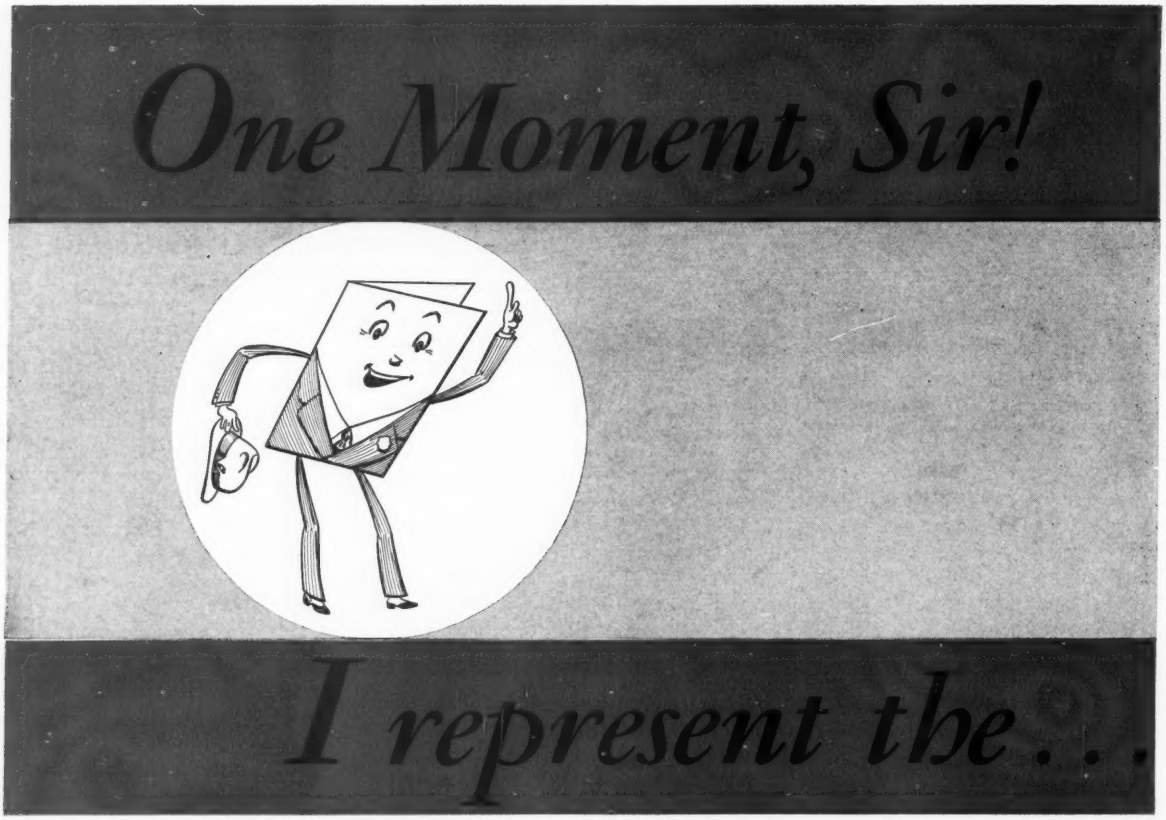
YOURSELF: Heck, you know we've got a couple of jobs in the shop right now that are keeping us pretty busy . . . .

YOU: Same old alibi! We want more business—and we can get it if we go after it!

YOURSELF: Sure, but . . . .

YOU: No "buts" about it! There's a mailing piece in this month's INLAND PRINTER that's right down our alley. All we have to do is send for electros of the illustrations, at cost. The stock and ink and presses are out there in back, just begging to be used. So no more stalling! It's time we began to put this plant on the map!

The mailing piece on the next page is yours for the asking—with electros at cost, as listed. But to prevent duplication, only one printer in each city is given permission to use the copy—the first printer to request it.



Electro of above screen panel and illustration, $1.80, postpaid. Electro of small cut on opposite page, 90c, postpaid.—THE INLAND PRINTER

Appearance counts

as much in printed advertising as it does in personal solicitation. When you send out your sales message *in print,* it must have all the briskness, appearance, and good taste of a high-priced salesman. This folder is an example of the quality of our printing. It impresses you favorably, does it not? Ask us for other samples.

Type used in this mailing piece: Garamond Bold (Ludlow)

Well, in this case

I represent the Trevor Printing Company. But I could just as easily represent *you* and *your* business. I could approach your customers and your prospects in the same manner in which I've approached you—that is, through the mails, without fuss, and with minimum cost. I'm a good *printed* salesman—and I always get in.

(PAGE 2)

Trevor Printing Company

207 Elmtree Street, Raleigh

Phone Main 1701

TO SERVE YOU IN THE BEST PRINTED MANNER POSSIBLE

(PAGE 4)

★ Editorial

Advertising Appealing to Youngsters

PRINTERS who make advertising printing of various kinds more or less of a specialty are giving much attention to a pronounced trend toward the increasing amount of literature devoted in appeal to the younger generation. Some of the outstanding advertisers of the country have set out to sell children on their products and thus both directly and indirectly to reach the family pocketbook. When educators became scientific-minded and proceeded to impart such learning to the younger generation during the " 'teen years" of the present century, advertisers began molding their copy along factual and scientific lines.

While the World War interrupted this type of appeal, it is now returning rapidly and bringing back higher levels and better tastes in advertising, and the public is beginning once again to demand information and entertaining copy, the type best suited to childhood's appeal. Millions of pieces of advertising literature designed to appeal to boys and girls have been and are continuing to be distributed by manufacturers of household products, toiletries, clothing, food, as well as oil companies and life insurance companies. Circulars, pamphlets, booklets, box covers, cartons, and many and various other types of the printed appeal have been created and distributed to the youngsters.

Whether distributed through dealers, schools, in containers, or sent in response to requests received through advertising, the material is all the product of the printing press, and the printers who have been alive to the possibilities and alert in presenting original ideas have been "cashing in" on a style of advertising which the public has demonstrated it likes powerfully well—a style which offers greater possibilities for better and more profitable business than the ordinary run of competitive jobs.

Some Do, Some Don't

PASSENGERS on a metropolitan street car were regaled with the loud mouthings of a returning convention delegate. He was boasting what a good time he had had, giving every indication that he was still half "in his cups" while recounting the pranks of his convivial companions. They had carried all chairs and tables out of one tavern and stacked them up in the street; he had allowed himself to be pulled to the top of the public square flagpole with a bottle of something in his pocket for refreshment; he had visited eighteen "headquarter rooms" of supply houses in the "convention hotel," and so on. Convention sessions? Oh, yes; they were fine, but he had attended only the first one, and then had met "the gang" and finally come home with little more than a "hangover."

The same day in a quiet corner of a club, another returning convention delegate was reviewing to a half dozen members of his "local," who had not been privileged to attend the annual conclave, the highlights of the principal sessions, the splendid address of a great economist on the times and their trends, the graphic display and talk of an outstanding leader in the industry, the round-table discussion on costs and selling prices, and best of all a rattling good demonstration of how not to sell and of the right and resultful way *to* sell anything. That delegate had come home with inspiration, with new ideas, with definite suggestions helpful in his own business. He went to the convention to get something out of it and he came home enriched by the outpouring of "helps and hints" from a half score of authoritative sources. For many of these things he will find places in his own business policies and practices; from others he will evolve new ideas that will prove helpful. In any event, this delegate made the convention pay him real dividends on the money he expended.

This picture of the two types of convention delegates may be a bit extreme but it happens to portray two facts. It serves to bring to mind two classes of attendants which are seen at every convention. Without any attempt at moralizing, none can deny that those who serve their industry and themselves best are the delegates who attend strictly to convention matters, deferring convivial contacts to quieter and less conspicuous social occasions. A trip to a convention represents an expense against the enterprise or business represented, and that business has a right to worthwhile returns for the money expended. It's the only logical way of looking at it.

Thirteen Years of Favorable Change

IN 1923 the index of printing activity in the United States stood at 100. More truthfully speaking, however, the activity of that year has been considered par for all measurements of such activity since. One reason for considering 1923 a "par year" is that the "areas of all industry activity above and below par approximately equaled each other," indicating that 1923, being less disturbed by radical economic movements, was as near an average or normal year as any could be.

The cycle of general activity has again swung back to normal, the index of the year 1936 being at or above the 100 mark. The printing industry's activity, although lagging behind the general activity, definitely shows above the 100 mark for the latter part of 1936 and the first five months of 1937.

The ratios of profit to sales earned in the printing industry for 1923 and 1936 were almost identical, being 3.87 per cent for 1923 and 3.91 per cent for 1936. It would seem, therefore, that with activity of both years at the 100 index mark and profit ratios practically the same, it is eminently in order to compare other major ratios of operating expenses in order that we may see just what progress, if any, the industry has made in the intervening thirteen years.

In the first place, the cost of materials *entering into a dollar's worth of printing* today is nearly 11 per cent higher than in 1923. In that year the average cost of material was 32.35 cents; in 1936 it was 35.84 cents. But the expense of handling

that material was reduced from 1½ cents to less than a half cent. Just what improved stock-handling devices and the greater services paper houses now give to printers had to do with reducing handling expenses would be interesting subjects to pursue further.

Another interesting fact in this comparison is that in the face of increasing wages during these thirteen years, the actual cost of factory wages to dollar of sales was 5.6 per cent less in 1936 than it was in 1923, the wage cost of a dollar of printing sales in 1923 being 29.38 cents and 1936 being 27.71 cents. This would indicate that many things may be happening in the way of greater efficiency in the handling of labor and of increased production of output, particularly as the item of factory current and fixed expenses was also lower in 1936 than in 1923, the decreased expense being one cent on every dollar of actual sales made.

The year 1936 also shows lower administrative costs by a fraction of a cent. But selling expenses are nearly a half cent higher than they were in 1923, leading to the speculation that it might be good business to spend more on selling effort in order to increase profits and consequently reduce other expenses relatively. With the rising tide of activity in the industry, these changes in the expense ratios are favorable and need to be encouraged by management as we proceed farther into the present period of business rehabilitation.

We Urge Consideration

THE JOB of selecting places for holding conventions is by no means an easy one. It has many ramifications, and those responsible for making selections have many and varied factors to take into consideration. There are several features, however, to which we feel those at the heads of the organizations would do well to give thought.

In the first place, when a large organization—such as the Craftsmen, for instance—is of necessity forced to hold its convention during the heat of the summer months, more effort should be made to select a hotel which is air-conditioned. Why should a thousand people, most of whom have traveled considerable distances and gone to no little expense to get the benefits to be derived from such a gathering, be forced to suffer discomfort, to swelter and undergo the torment of trying to absorb the subject matter of addresses, with the mercury breaking pole-vaulting records? In this day and age such discomfort seems unnecessary.

Another point: Is it absolutely essential to go from one end of the country to the other in order to find suitable places for holding conventions each year? Are there really sound arguments, logical reasons, for continuing this practice year after year—or is it simply a fallacious notion that new places attract new faces and swell the attendance? Would it not be better, more conducive to serious consideration of the business matters to be transacted on behalf of responsible organizations, if the conventions were held regularly in a central location, easily accessible, where comfort and convenience could be assured?

It strikes us that the assurance of convenience, accessibility, and comfort would far outweigh any measure of glory that would be enjoyed by any local members through having the convention in their own home town. There *are* associations which have found it advantageous to meet each year at one central location. Those who are seriously concerned with, and deeply interested in, the objectives of the organization, in promoting the welfare of the industry represented and all connected with it, schedule the place of meeting on their calendars each year and make it a part of their business routine to be present and take part. The industry itself makes greater progress. The individuals assembling are there for the one purpose of attending to business, and other features are secondary. They should be relegated to their proper place.

The Staff Needs Training, Too!

THOSE WHO CONFORM to the "military organization" in their printing businesses, regard production organization and equipment as the "line," while such auxiliaries as art and copy departments, layout men and estimaters, and other similar functionaries are thought of as "the staff." Much has been said and written of late on the necessity of training skilled operatives of the "line," but little is said of the importance of better trained "staffs."

The mails are lush at this season of year with announcements of local classes or correspondence courses in estimating, costing, printing, accountancy, layout, copywriting, advertising, salesmanship, and other similar "staff" functions. While not a part of the production line, these "staff" functions are so closely akin to it and have such important relations of supply to it, that they deserve more than passing attention when considering the many invitations to enter classes or courses in these subjects.

The "white collar" men in printing must keep pace with the great strides being made by the mechanical employes, or their future security cannot be vouchsafed. The introduction of high-speed and high-production machines of every description has enforced special training on the part of the production line, and at the same time called for more familiarity with, and more knowledge of, the capabilities of these new devices on the part of artists, layout men, estimaters, and cost accountants. To acquire this knowledge only by plant contact is slow and expensive; schools are needed to supplement plant experience, and men and women employed in the "staff" departments who are really "onto their jobs" will lose no time in taking advantage of these supplementary helps to perfect themselves in the knowledge and skill of their respective staff functions from day to day.

Furthermore, the wise management will directly interest itself in the greater skill both of its "staff" employes and those of the "line." In many instances this is already being done effectively by management offering inducements to its "staff" employes to take the extra "outside training." These inducements take the forms of reimbursing tuition expense, an increase in pay, or a bonus *when the course is completed.* Management is on record as saying such investments in the "staff" as well as in the "line" personnel are not only wise but profitable, both to the business and the personnel.

COLOR TYPOGRAPHY

● By REX CLEVELAND

Second of a series of articles on the use of color in typography. Green, a remarkably versatile color, is adaptable to large or small areas, and can be used as effectively in large backgrounds as in small spots and text lines

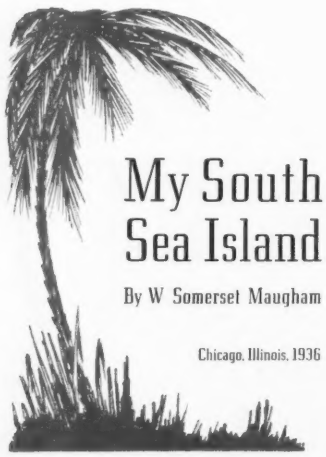
GREEN IS a truly versatile color. Due to its close association with nature, and its adaptability to so many different uses, it is appropriate for use on almost any piece of printed matter. This is more true of green than of any other color except brown; these two colors may be used in either large or small areas without becoming objectionable to the eye. (This cannot be said of red, orange, and some of the other colors.)

Green is composed of yellow, a warm color, and blue, which is cold. But green is definitely cold in its effect. True, a yellow-green is not as cold as a blue-green, but no green worthy of the name is a warm color. If a so-called yellow-green is warm in its effect, it is not green but yellow, and should be so considered.

The fact that green is a "cold" color, however, by no means detracts from its virtue; containing yellow, it possesses a certain "glow," and with blue in its makeup it has a quality of reflection that adds much to its appeal. Green, under certain conditions, has the effect of "advancing"—that is, it seems to stand out in relief. At other times it "retires," seeming to lend distance when used as the background of an illustration.

Green's versatility is further exemplified by its ready adaptability to small or large areas. It can be used as effectively in large backgrounds as in small spots, lines of text, and decorations. It is strong enough to give adequate value to restricted areas, yet not too garish or annoying to the eyes to be used broadly.

In its pure state, or in its darker shades and fuller hues, green will be found dark enough to use with reverse plates, with bold-face type for emphasis, in some cases with text type, and often as the second color in illustration. In its lighter tints it adds vigor—as an overprinted background, and in conjunction with decorations, initials, and borders, as well as other characters of a similar nature.



Green is here used appropriately as the second color in illustration. Green stock helps to reduce the prominence of the tree ornamentation

THE APRIL
Sky
JOURNAL

A monthly for aviators and aviation manufacturers interested in keeping pace with latest advances.

Poor legibility results from green overprinted on gray stock or gray tint. In reduction here, small characters are very poor on the tint

There are, of course, various ways in which green *cannot* be used successfully. There is a mistaken idea, prevalent among certain color users, that all colors can be used in an identical manner, regardless of purpose. Each color, by its very nature, is limited to certain definite uses; and departure from these limitations will result in sorry specimens. Let us consider the major uses and abuses of the color under discussion.

Reproduced herewith is a title page, "My South Sea Island," which clearly illustrates a proper and effective application of green. The color, as here used, is in perfect accord with the palm-tree decoration; a great deal of green's popularity, especially in its application as the second color in illustration, is due to its close affinity with nature. Light green paper (here represented by a tint) makes a good ground for the title. It contrasts well, making the title easy to read. Observe that the decoration is not too prominent, as it might have been on white stock; the heightened contrast between green decoration and white background would have detracted somewhat from the strength of the title. Note, too, that the decoration tends to balance the weight of the title, which is off center to the right.

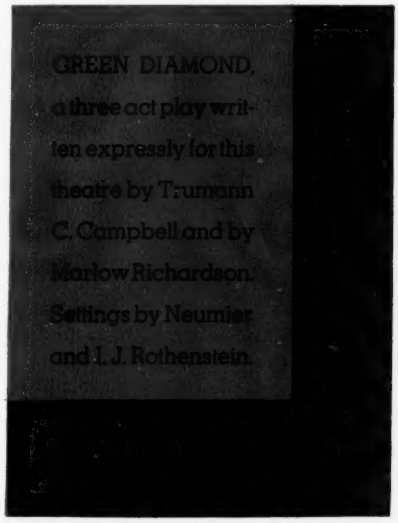
Because green does not contrast with white nearly so much as black, it should never be used in a combination of this nature, unless it is desired to subordinate the words printed in the green color. And although green rates very high in legibility tables when printed on white, rare is the case where it is really feasible and expedient to to use it thus, in a text page or an ad.

Illustrating loss of legibility through weaker tone value of green as compared with black for text type. Large-size initial is satisfactory

But logical association, of course, is by no means the only basis for selection of a color. Other elements, such as contrast, legibility, readability, printability and the effect upon the reader must enter into the choice. In the upper half of the "Sky Journal" cover, reproduced on this page, will be seen a proper application of green. Notice how well the title shows on the white background. Green rates high in the scale of color legibility; and this

legibility, together with the large size of the characters used, is responsible for its success in this particular case.

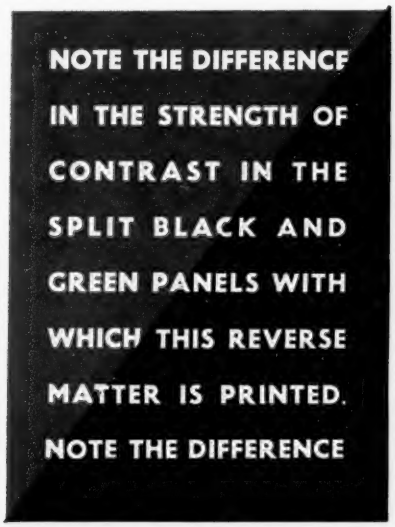
In contrast to this usage, observe the lower half of this same design, in which the green—in a small size of light-face type—has been printed over a light gray. (A Ben Day screen tint is here used to produce gray effect.) The result is reduced legibility; the green does not contrast sharply enough with the gray. In this reproduction, of course, the smaller characters have a tendency to run into the screen dots, reducing their legibility still more. True, this design balances nicely, and the arrangement of elements is good; but the resultant loss of legibility is too



A lighter green or a bolder and larger type would have saved this from being a poor display. More contrast between tint and type is needed

great to be offset by these favorable factors. This specimen should serve as ample warning of the ease with which an otherwise good piece of printing can be reduced in effectiveness by the misuse of the second color.

In the third example on that page, in which some of the lines are printed in green, notice the manner in which legibility falls off as the color is weakened. The initial at the top is set quite large, and as a consequence it stands out; but the lines of type in green are distinctly subordinated to the balance of the text, due to the fact that green is weaker in value and tone than black. The lines in green should have been set in a much bolder face of type in order to bring the full value of the characters, as printed, up to the value of the rest of the text printed in black. Legibility would thus have been strengthened considerably. This procedure must always be followed in such cases, or the result invariably will be a weakening of the set-up. One should never rely on the mere use of color to emphasize a word or line of type, as so obviously has been done in this case. It is true that color *does* attract the eye, but if a word or a line in color cannot easily be read, all the value of color attraction is lost. To emphasize a word or a line of type even in a one-color job, the use of a larger or bolder

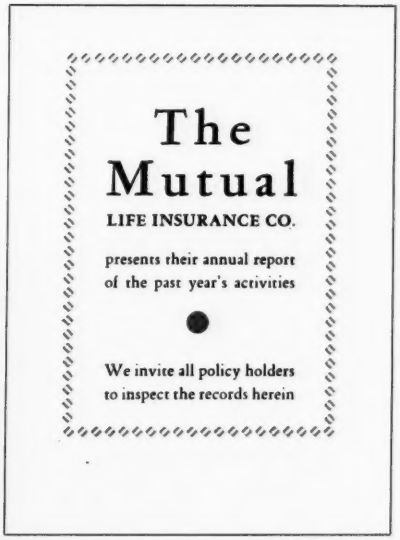


White against black is fine; white against the green, not so good. The weaker tone and value of the green in this instance is detrimental

face must be resorted to; yet some color users will persist in merely breaking the form for color in an attempt to make certain elements stand out above others.

In the "Green Diamond" play announcement we observe the fault of overprinting with black on too dark a green background. For display of this nature, a very bold face should be employed—unless, of course the green is light enough to provide the proper amount of contrast for the black overprinting. The only way to obtain adequate legibility is to make sure there is plenty of contrast between the background and the printing. Reversing the black over the green is even worse, as can be seen in the half-border of this example. The difference in tone and value between the green and the black is not sufficient to provide proper contrast.

The fifth example (the diagonally split reverse panel) shows the loss of contrast and legibility resulting from recourse to the second color for punch and variety. Note the superior clarity of the white against black as compared with the white against green. Where the strong black reverse is used the type is quite legible, but in the green reverse, the minimized contrast, due to the weaker tone and value of the green, is detrimental to the result. Even the heavy type face employed is not sufficient to offset the lack of contrast. Because of the reduced legibility, the ef-



Green is satisfactory in spots and borders, provided color is printed in light characters, as above. Otherwise, use lighter tint of green

fect produced does not justify the cost of the reverse color plate, to say nothing of the cost of the additional color run.

The "Mutual" specimen demonstrates the proper use of green for border, spot, or decoration. When used thus, the color either should be a light tint, to avoid detracting from the text, or it should be printed in light-face characters. For it must be remembered that a full-strength second color, due to its contrast with the first color, will always detract from the text of the page. To avoid too great a distraction it is necessary to subdue the contrast by using a lighter tint or by employing rules, decorations, or borders that are lighter in tone than the text type on the same page. Pure green, therefore, should not be employed under such circumstances, for it will attract the eye away from the more important parts of the set-up. Yet if judiciously used, green will be found to adapt itself readily to applications of this nature. It is particularly suited for use on title pages of books and the like; it is not optically objectionable and it provides enough contrast with the white stock to give value to the decorations without unduly attracting the eye away from the text.

Advertising illustrations frequently deal with merchandise requiring a natural, out-of-door setting; and, because grass and foliage are distinguished by an abundance of green, this color is a logical choice for use in illustrations of such nature. Despite this fact, one occasionally sees less suitable, and sometimes totally inappropriate, colors used to represent natural subjects. The application of a little common sense will help to avoid this error of judgment.

Conceivably, all of an ad or other piece of printed matter might be run in green, provided the green were dark enough to afford sufficient contrast with the paper. But care must be exercised in such an application of the color: it should be remembered that green will not contrast with white as well as will dark blue, black, red, or brown.

Another point to be watched is the use of a darker shade of green as the second color in combination with black. If the green is too dark, it may so closely approach the value of the black as to make it of little benefit. Obviously, the run of a second color is largely wasted if the second color's value is so near the value of the first color that it lends nothing to the composition by way of contrast. A job printed in this manner might better be left in one color. The best way to avoid such pitfalls is to think twice of the stock color and the strength of the second color, and make sure of adequate contrast.

SIMPLE SNAGS TRIP COMPOUNDERS

By Edward N. Teall

GRAMMATICAL RELATION is indicated by word order. Nouns and verbs *used as such* are not modifiers; adjectives modify only nouns; and adverbs modify only verbs, adjectives, and adverbs. But nouns and verbs are frequently used as adjectives; many adjectives and adverbs are identical in form; and a gerund (verbal noun naming an action) and a present participle (verbal adjective denoting continuing action) have an identical ending *(ing)*. These grammatical similarities and variations often give rise to an ambiguity that can be clarified only by compounding.—*Style Manual of the Department of State.*

When they start talking gerund, I'm stumped. But let's see how the manual works these things out, in connection with compounding.

According to their own rules, the authors of the manual would say there is no compound in the first sentence of the quoted paragraph. They do not consider two words to be compounded unless they are written with a hyphen or run in together like a single word. They say "The so-called 'two-word form' is a misnomer." So, I wonder how they would classify "word order," in the first sentence quoted.

Well, the answer is given in the paragraphs headed "Words Preferably Not Compounded." The first group consists of combinations of two nouns, "one of which clearly functions as an adjective."

One of these pairs is "world peace." Is "world" an adjective—or "a noun functioning as an adjective"? Nonsense! True, the definition of "adjective" would let in any old kind of a word that hooks up with a noun, to modify or qualify it in any way. But I don't think a word is a true adjective unless it somehow describes the thing whose name it modifies. Further, you can shift the adjective around, and the relation still holds. Strong man—the man is strong. High note—the note is high. World peace—the peace is world. Does that make sense? Is it an unfair test? I don't think so!

"Word order" is built the same way as "world peace." "Word" is not an adjective, and doesn't function as an adjective. "World" is not an adjective, either.

Now, I wouldn't care to go into debate on that point as to the occasional temporary adjectiveness of a noun, for the opposition could too easily twist the definition of "adjective" to fit its case. What I do maintain, however, is that "word order," "world peace," and a few dozen thousand other similar combinations are real, honest-to-goodness compounds. That seems obvious.

This is not quibbling, argufying; it is big-scale, constructive stuff—and if carried to its logical conclusion, it will clarify the whole subject of compounding. Fundamental fallacies abound in discussion of compounding. One of them —perhaps the chief one—is the idea that paired words are not compounds unless written as one word (solid form) or hyphened. The visible signs of compounding are not essential. They do not cover the whole field.

"Day labor," "photostat copy," "source material," "telegraph message," "temperance speaker," and all the other word pairs (word-pairs, wordpairs?) in the manual's list of this first class of "words preferably not compounded" are all true compounds—no matter how you choose to write them.

Some of the other lists are equally interesting, and not so open to controversial comment. We are instructed not to compound "a possessive noun and a preceding numeral (word or figure)." Examples: "one hour's time," "18 weeks' pay." I don't think anybody ever would think of hyphening those expressions. But they suggest these other ways of saying the same things: "a one-hour ride," "an 18-week voyage." Here the hyphen "comes easy."

Continuing the friendly once-over, we come next to a list of combinations leading to what *I* call two-word forms: *red coat, loud speaker, blue pencil, court martial,* combinations of noun-and-adjective, turning into these, which the manual gives *with* the hyphen or in the solid form: *redcoat,* a British soldier; *loudspeaker,* radio apparatus; *blue-pencil,* verb; *court-martial,* verb; and so on.

Next we are told not to compound combinations of words with adverbs in *-ly,* or of "any two adverbs and the word they jointly modify": *generally accepted usage, particularly well grounded argument.* Of course, there is and there can be no justification for compounding an adverb in *-ly* and its mated past participle. In the course of much searching of the lay scriptures for examples, I have found only one example (that I recall) of such truly barbarous practice. Such hyphenings as "well-grounded" are, however, of frequent occurrence in print. For my part, that seems sheer waste of hyphens.

The manual, however, calls for hyphening of such forms when there is only one adverb (not in *-ly*) preceding the participle: "a well-known author," but not "a very well-known author." "Well" and "known," hooked up together, are, it certainly seems to me, as properly hyphened when preceded by "very" as when standing alone—and don't need a hyphen in either case. It is this over-refinement, overelaboration of rules, piling up of exceptions, that makes compounding a fearsome thing for those not versed in the niceties of rulemaking.

And so we get back to where we started: the "two-word form" declaration. To recognize the existence of true compounding whether the hyphen is present or not (or the words are solidified into visible unity) is to take a long step toward solution of the problems that confront every writer and printer.

A phrase is not necessarily prepositional; it is merely a group of words logically associated without any traceable processes of grammar. The two-worders are phrases. They are true compounds. They are a part, and an extremely important part, of the art or science of compounding. Those who wish to devise for themselves systems of compounding, neat and workable, will never get out of the dark woods of doubt and perplexity until they accept that fact.

★ ★

In Timaru, New Zealand

Prospects and clients of Hector C. Matheson, Timaru, New Zealand, are receiving some stimulating direct mail these days. Mr. Matheson—"commercial, art, and color printer"—has been making use of THE INLAND PRINTER mailing-piece series. He adapts the folders to his own requirements very ingeniously.

AVAILABLE

DECEMBER 1st

...another useful Stymie

Stymie Bold Condensed •

ABCDEFGHIJKLMNOPQRSTU
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Here's a slim version of popular Stymie Bold, a letter that will pack a lot of display and readability into a narrow measure. Every one of its nine sizes will work well with the other Stymies in your cases, make them still more usable and profitable. And like the rest of the ATF Stymies, Stymie Bold Condensed is accurately cast in the hard, long-wearing metal exclusive to "the best type made.". . . See your ATF Salesman.

AMERICAN TYPE FOUNDERS

200 ELMORA AVENUE • ELIZABETH, NEW JERSEY

The *improved* No. 1 Kelly Press now has automatic lubrication, automatic lowering delivery, reloading feed table, Reeves Pulley Drive, speedometer . . . and all the other profitable features that characterized Kellys for years. Kellys are Motored by Kimble.

AMERICAN TYP

URANCE OF HAIRLINE REGISTER

ED No. 1 KELLY IS TON HEAVIER THAN AN ELEPHANT! *

Here's the heaviest press in the 20x26 class . . . rigid support to preserve makeready and position . . . saving on shut-downs, producing quality work at high speeds. On one-color jobs, or, run-of-the-hook work the extra weight of the *improved* No. 1 Kelly is your guarantee of minimum vibrations, long life, top performance at top speeds. From the time a sheet leaves the pile until it receives its impression, the pressman has control of it . . . at the feeder and on the board, at the side guide, and bunter block, at the adjustable drop guides, at the movable tumbler grippers. "Trailing" register and correcting for stretch and shrinkage of stock is quick and easy while the press is running. No need to stop the press, or to shift the form for minor adjustments. • Cylinder gear remains in complete engagement with its driving gear . . . backlash held to minimum. And the ample distribution and coverage, the accessibility of this press for makeready, corrections, wash-ups . . . its compact handiness and long life are further assurance of a profitable investment. See the new press sheet of the *improved* No. 1.

* The *improved* No. 1 Kelly's net weight is 235 lbs. An adult elephant ranges in weight from 8000 to 8500 lbs.

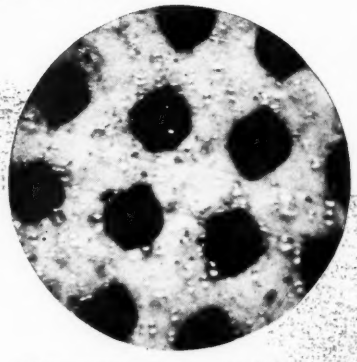
FOUNDERS

200 ELMORA AVENUE
ELIZABETH • NEW JERSEY
BRANCHES AND AGENTS IN PRINCIPAL CITIES

Types used: Stencil, Onyx, Alternate Gothics, Bodoni Family and Bernhard Gothic Heavy

Printed on Kelly Presses without offsetting, thanks to ATF Non-Offset Guns

MILLIONS FOR DEFENSE
(against offsetting)
not one cent for TRIBUTE!
(waste)



Photomicrograph showing halftone dots enlarged 130 times, compared to tiny white flecks of ATF Mix.

Buy ATF Mix and *save*! One drop breaks into millions of particles . . . your defense against offsetting. It makes finer, more concentrated spray than cheap imitations . . . your defense against waste.

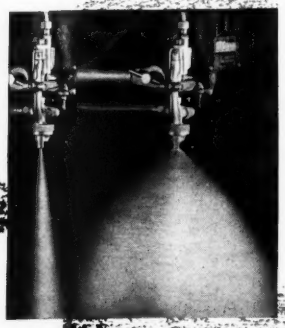
ATF Mix Lasts Longer . . . costs less than 2c a thousand! Amazing records made by ATF Mix, are due to the small amount needed to prevent offsetting. But conservatively, one gallon will cover more than 150,000, 25x38 sheets. Match that against your present production records!

ATF Mix is Cleaner . . . because it is free from wax, paraffin and irritating ingredients. The Ekroth Laboratories of New York and the Central Testing Laboratories of Chicago have okayed ATF Mix. ATF Mix users find it easy to handle and it eliminates laborious clean-ups.

ATF Mix comes in Two Grades. Another saving, and another way to keep your pressroom clean: No. 136 will do the job on practically all commercial printing. ATF Mix No. 135 has been developed for cardboard and carton, and similar work. Use the ATF Mix you need . . . and save!

"Spray Control" . . . ATF Guns using ATF Mix are the ultimate in low-cost efficiency. With the Gun you have fingertip controls that enable the pressman to use only the minimum amount for each job. Don't spray all over the sheet when only one part needs protection. With the ATF Mix you have the ideal fluid, scientifically balanced to break up finer and give cleanest performance. Ask your ATF Salesman for prices on one and five gallon cans, and 55-gallon drums.

Okayed by unbiased scientists! Two laboratories working independently give ATF Mix an unqualified bill of health.



"Spray Control" exclusive fea on ATF Guns fine regulatio shape, directio amount of sp

AMERICAN TYPE FOUNDERS

200 ELMORA AVE · ELIZABETH, N. J. ***Branches and Agents in Principal Cities***

Types used: Bodoni Family, Onyx, Kaufmann Bold

Printed on Kelly Presses with ATF Non-Offset Guns

By J. L. Frazier

Specimen Review

Items submitted for comment must be sent flat, not rolled or folded. Mark "For Criticism." Reviews cannot be made by mail

WILLIAM J. KELLER, INCORPORATED, Buffalo, New York.—Your blotters are excellent, "By Letterpress" and "Buffalo's Night and Day Printer" being particularly striking and otherwise effective.

O. E. BOOTH, of Des Moines, Iowa.—To see a package of specimens from you coming to light from the pile is to know a demonstration of fine craftsmanship is at hand. The latest collection is no exception—indeed, few combine the sounder ideas in modern layout with attractive and readable types to an extent at all comparable with the way they are in your work.

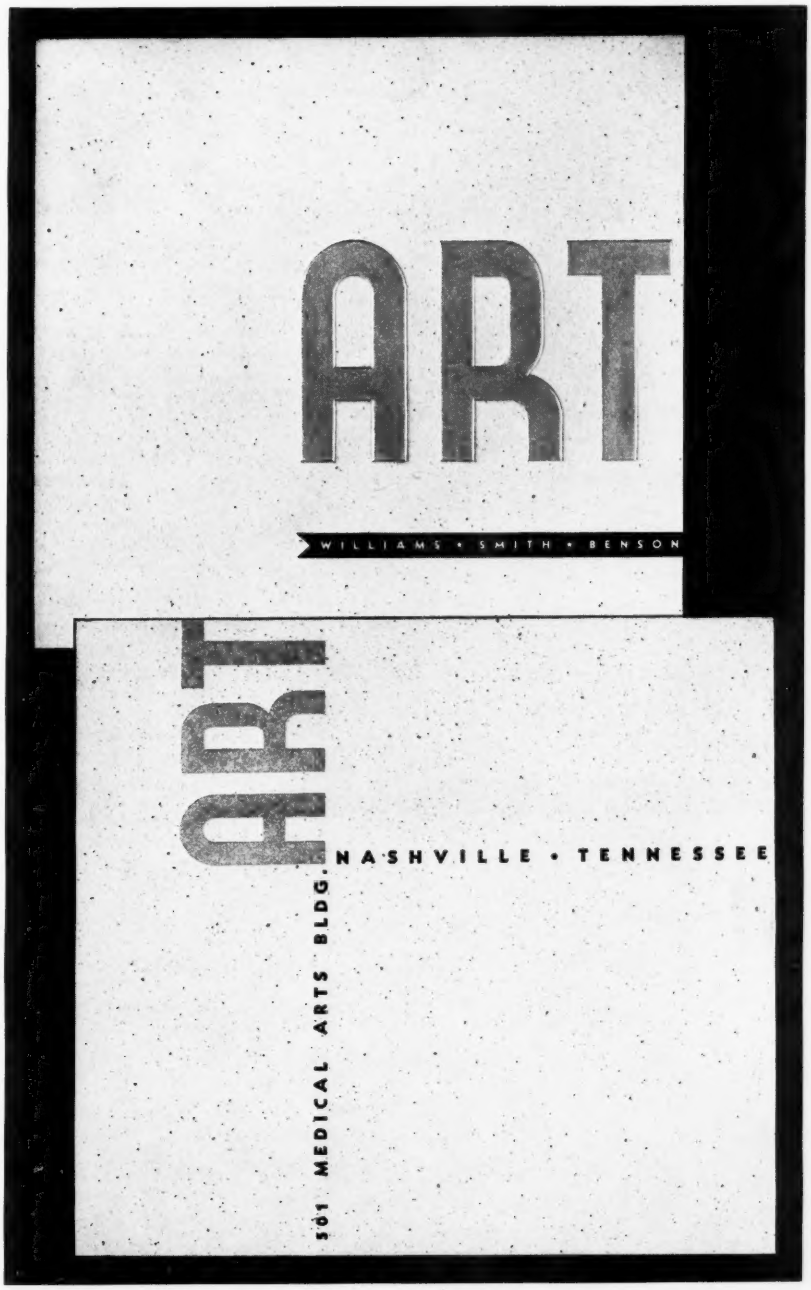
E. BORLAND, of Winnipeg, Canada.—Smart layout with display only a bit less effective distinguishes the cards of Thomas Gagen and the Winnipeg *Saturday Post*. Adverse criticism can be made only of the roman capitals of the latter being too light and too precise to work to best advantage with the heavier cursive used for names of paper and representative.

BELMAR PRINTING COMPANY, Columbus, Ohio.—Stationery for the Power Oil Company is excellent, the letterhead being particularly good. There's real power and interest in the bold cursive used for the name line, enough character in the face to obviate the need of dressing up with ornament of any kind, though the parallel rules extending across the sheet beneath the name serve the practical purpose of holding the units together, besides producing a note of variety. Congratulations.

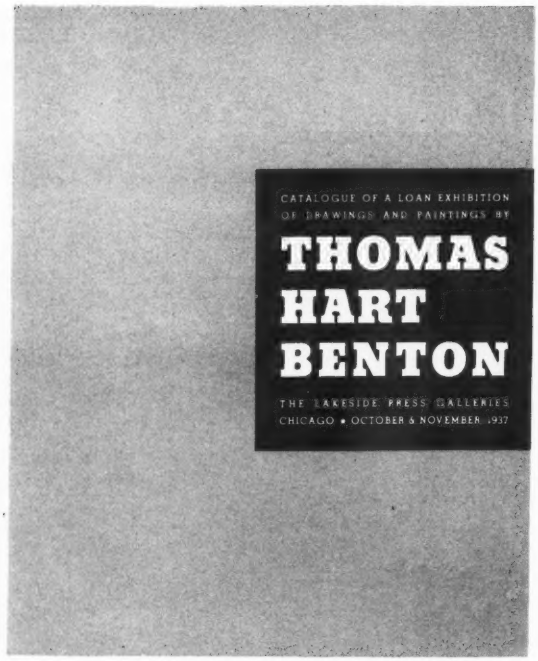
DEAN-HICKS COMPANY, Grand Rapids, Michigan.—Your small program, "Snow White and the Seven Dwarfs," printed for the Junior Choir, is charming in its simplicity, and is indeed a good demonstration of effective printing without the use of artwork and engravings. The sheet, 9½ by 4½ inches, folds three ways; the title is on the deckle-edged, right-hand flap. Your choice of a gray, silver-flecked stock was very appropriate, and the one-color run in dark blue ink was quite adequate for the subject. The type is well handled throughout.

W. F. HUMPHREY PRESS, Geneva, New York.—It was quite a stunt, we think, to devote the July issue of your house-organ, "Printed Punch," to describing in type and halftone the world-known makers of table silver, Oneida Limited. The copy should interest any business man, and with large halftones scattered through and nicely positioned, practically all bled off one side or another, or all sides, the brochure is smartly modern and decidedly striking. The front cover in four-color process was apparently developed from one of the concern's magazine advertisements. Other printers, we're sure, would find it profitable to utilize this idea in their respective communities.

THE KENYON PRESS PUBLISHING COMPANY, of Wauwatosa, Wisconsin.—Your blotter, "Two Smiles," is effective by reason of the color scheme, two tones of green, and especially the cuts of men (head and shoulders) at either side.



Cover of booklet (top) and envelope (bottom) used to announce the formation of a new art firm, Advertising Art Associates. Envelopes (9 by 8½) and cover stock are gray, silver-flecked; large letters printed in silver, embossed; reverse plate red. Baird-Ward Printing Company, Nashville



Booklet cover, 6¼ by 7¼, of blue stock, having a black reverse plate with the letters showing in white. Catalog of an exhibition of drawings and paintings by Thomas Hart Benton at the Lakeside Press Galleries, under the direction of the R. R. Donnelley and Sons Company, Chicago. A very skilful and stimulating job

A good label is always worth the time and care you put into it

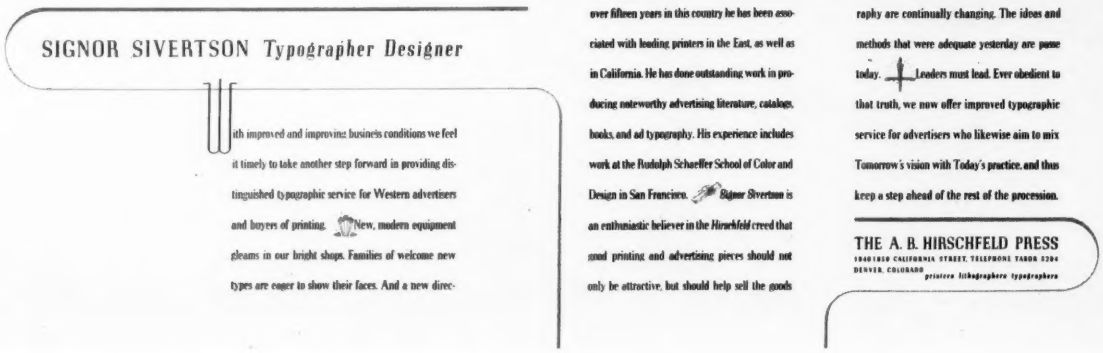
"When you get the job" appears under the one on the left and "When you get the bill" beneath that on the right. The cuts are of the same pleased customer, but he surely gives every evidence of liking the price better than the job. It is too bad some of the value of such an interesting and effective idea should be sacrificed through use of commonplace type and lettering, particularly so because in some cases there is disharmony, hairline letters being combined with the rather monotone Cheltenham Bold extended.

Our old friend John R. Riddell, principal of the London School of Printing, and benefactor of English printerdom in general, thrills us with a copy of "Hand Made Paper" which is what the name implies when it comes to content, but is also a decidedly attractive 7½ by 10-inch booklet. While a very plain cover, it is dignified and to the point. Indeed, with mottled antique cover paper selected, quite heavy by the way, any but the simplest design would seem inappropriate. Text in Garamond Old Style of readable size and nicely spaced is a delight to the eye, the numerous line illustrations harmonizing with the type quite as well as one letter of the type does with another. While there are but 30-odd pages of text the paper is a bulky antique and, with such heavy cover paper as was used, the book is relatively quite thick.

Carl A. Hakins, of Toledo, Ohio.—On the whole, the series of title pages is very good. Layout of type matter and display are excellent, and good types are consistently used. In a couple of instances, notably that of "The Vicar of Wakefield," decoration is too pronounced for the type. While work of this kind may properly be more decorative than publicity printing the type matter is subordinated quite too much on that page and, to a lesser extent, "King Arthur and His Noble Knights." If the fancy ornament of the first were in a color—and, remember, all colors are weaker in tone than black, the objection would be overcome, for then, through contrast, the title would stand out well enough. Swash capitals "R" beginning the words "Refugee" and "Rock" detract from the appearance of the page of that name, other letters of the two lines in roman caps being relatively too large to allow benefit from the swash letters.

Vogel Print Shop, of Prospect Park, New Jersey.—Except for the fact that the Old English initials are practically illegible the card of Husselman is good, layout being distinctive. The same monogram letters just about ruin your own card. If two forms of type are absolutely inharmonious they are certainly the Old English and sans-serif forms, the one showing extreme contrasts of line and being the most decorative of all styles, the latter being even weight throughout and the plainest of all. It's just another example to show that the attempt to fit round pegs into square holes is doomed to failure. Almost as serious an affront to good taste is the combination of Engravers Bold, an extended copperplate roman, with Wedding Text, a moderately condensed face. It will be safer for you to handle small forms, such as seemingly make up the bulk of your work, in one series. By doing that type harmony is automatic.

Rochester Monotype Composition Company, of Rochester, New York.—Taking two slants your advertising ranks high among that of trade plants. You use the series sponsored by your great association, the I. T. C. A., semi-comic observations on typography by a print shop character, "Pica Pete," who, we believe, deserves to be better known. These presented on cards, each set in a different face, are uniformly well handled. The second series comprises folders devoted to showing the stylish type faces, composition in which you offer your clients. There is no more essential angle to be covered; besides, if well handled, there are few which logically may be expected to draw more business. In this day and age, with the philosophy of buyers of printing and composition what it is, one must have the up-to-date types and then tell the world he has 'em. Meritorious though fine craftsmanship may be, statements to that effect presented executed in old-fashioned and common types can't match the appeal of the modern. Good work!


SIGNOR SIVERTSON *Typographer Designer*

With improved and improving business conditions we feel it timely to take another step forward in providing distinguished typographic service for Western advertisers and buyers of printing. New, modern equipment gleams in our bright shops. Families of welcome new types are eager to show their faces. And a new director is at the helm. *Signor Sivertson* is more than a typographer. He is a designer of sales messages. For over fifteen years in this country he has been associated with leading printers in the East, as well as in California. He has done outstanding work in producing noteworthy advertising literature, catalogs, books, and ad typography. His experience includes work at the Rudolph Schaeffer School of Color and Design in San Francisco. *Signor Sivertson* is an enthusiastic believer in the *Hirschfeld* creed that good printing and advertising pieces should not only be attractive, but should help sell the goods or service advertised. Change is a law of life. It is also a law of good business. Fashions in typography are continually changing. The ideas and methods that were adequate yesterday are passe today. Leaders must lead. Ever obedient to that truth, we now offer improved typographic service for advertisers who likewise aim to mix Tomorrow's vision with Today's practice, and thus keep a step ahead of the rest of the procession.

THE A. B. HIRSCHFELD PRESS
1940-1950 CALIFORNIA STREET, TELEPHONE TABOR 2204
DENVER, COLORADO
printers lithographers typographers

Inside spread of an unusual folder (12¼ by 9¼) announcing new talent for Denver. Rules and ornaments in terra cotta; type black; stock white

YOGG AND COMPANY, of Newark, New Jersey.—How to announce a change of telephone number is cleverly demonstrated in your "Bigelow 3-3444" folder. The upper portion of the 5¼- by 6½-inch card is folded down to form a flap, on which appears a semi-cartoon sketch of a man phoning. Beneath the flap is a sketch of another man, also at a phone, with a few words of copy explaining the change in number. The new number itself appears at the bottom of the card—visible whether the flap is lifted or not. The novelty lies in the length of brown cord that runs from one telephone sketch to the other!

LAURENCE BENSON, of Nashville, Tennessee.—You did a swell job on the cover for the fall catalog of Fortune shoes. Aside from one point the inside pages are good, that being the use of Bodoni Bold italic for the heads when Garamond Old Style is used for text. One possesses the standard "modern" attribute of very definite difference between stems and hairlines, the other is one of our most charming old styles. One reflects machine precision, the other the charming subtleties of handwork by a master artist. It is like a house divided against itself—character and distinction are absent when such unrelated letter forms are at all frequently intermingled. But there's no flaw in the brochure "Art," advertising the services of yourself and your associates, Richard Wilson and Dan Smith. It's hot—"has everything." While waiting upon other "customers" space doesn't permit an adequate description; just let what has already been said and the group display of some pages we're making suffice.

PETERSEN-BRYARS PRINTING COMPANY, of Merced, California.—Your letterhead in two blues and silver on white is elaborately effective. Indeed, structural simplicity is vital when so much ornament and so many colors are used. A band of silver outlined with dark blue rules extends about two inches from the top down. Near the bottom a hand-press ornament is printed in deep blue over a light blue panel. Across the sheet there is a pica-wide band of the light blue over which the secondary display, "Printers" *et cetera,* is printed in deep blue. Now, "Petersen-Bryars" appears *above* this band to the left of the wide silver band, which is somewhat to the right of center, while "Printing Co." appears *below* the band. Our idea, maybe "all wet," is that the second part of the name, like the first, should be above the horizontal band. While rules and ornaments are, in our opinion, featured too much on other items, particularly the front of Shiveley's folder congratulating school graduates, the work on the whole rates high.

THE MISSOURIAN PRESS, of Richmond, Missouri.—An interesting idea is demonstrated on your own letterhead and that of the Young Democratic Clubs. On the former a rule in color extends from near the center at the top to near the left-hand edge at the bottom, leading the eye from the main type group at the top to subordinate copy along the bottom. On the other the line extends straight down the middle. The typing is done right over these lines. Whether the force and interest in the idea more than compensate for the bit of detraction readers of letters will sense we don't know. Anyhow it's an idea. One thing we do know, however, is that the combination of bold square-serif type, sans-serif, Engravers Old English, and an old-style italic on your own heading is very bad. At the most two styles should be used for such limited copy and these should be related in some way. All lines but one, otherwise, should be in the same type and the one a *very definite* contrast. In both cases the second color is too light for type. Contrast between printing and paper is so slight reading is difficult.

LEONARD H. COHEN, of Ottmar Mergenthaler School of Printing, Baltimore, Maryland.—In layout and typography your keepsake volume "A Message Not to Garcia," is very fine, remarkable considering you're but a second-year pupil. The cover, featured by a linoleum-block page border on which a palm tree in silhouette makes up the left side, type matter of title partially overprinting the top, is well designed. The weak point of the page is the color of this border, a delicate green-yellow tint, whereas a much stronger green was required to balance up with the type matter in black. A darker green would have been better, also on account of the red circular celluloid binding. Obviously the same points apply to the title page where the same border is used. The red dots in two of the type groups serve no useful purpose but do distract, and in the case of the first make

A "BLESSED EVENT" IN THE Von Hoffmann Type Family

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type—like Erbar, for instance? What do they see in it? Why is it so superlatively pleasant to their eyes? The answer is that good design is always practical design. And what they see in a good type design is, chiefly, its excellent practical fitness to perform its work.

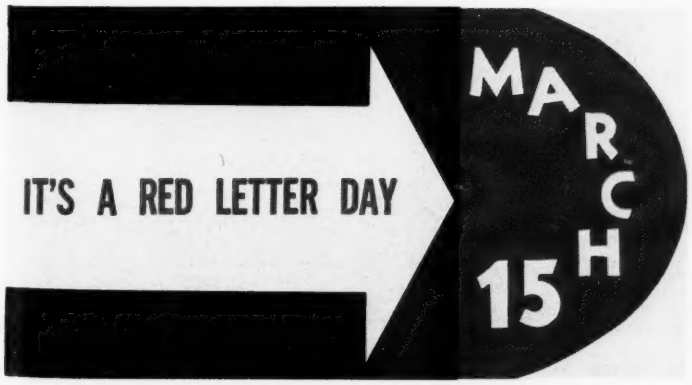
Good design in a type is like good design in a chair. Your best chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked it out in his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The primary requisite of a good chair is that it will have, beside its good looks, a suitability to the nth degree to be sat in. In the same way, the chief requisite of a good type is, beside its good looks, a suitability to be stamped on paper and read. This new type face, Erbar, possesses this qualification to a marked degree. It offers compactness, excellent letter count, and the utmost legibility in so condensed a type. You will find it useful in your own contemporary advertising literature. It combines well with the newer sans serif and the serif faces.

THE PRINTED WORD

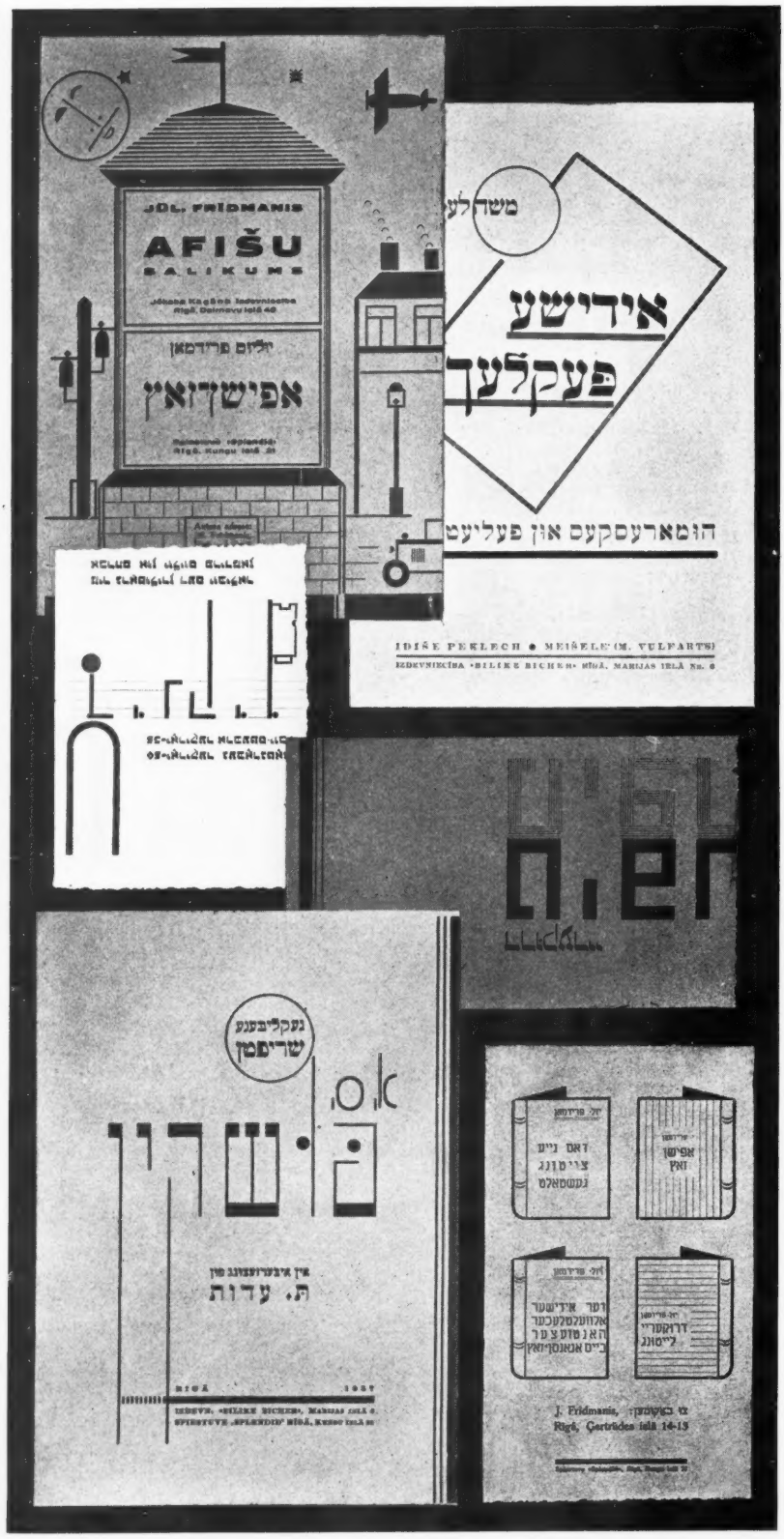
TWELVE

A spirited page, 7 by 10, from The Printed Word, *house-organ of The Von Hoffmann Press, St. Louis, Missouri. Illustration is in reddish-brown; type black; on light cream stock. Good type promotion, not hurt a bit by the element of humor*



With the title in red, the date in a red reverse plate, and the arrow outlined with black, this folder cover, 6 by 3¼, registers a direct hit. For simplicity and slick color arrangement this specimen is hard to beat. Light cream stock adds to impression

A small amount of type, printed in black, here is made to go a long way with the help of a few type stars in red. Cover of a French-folded mailing piece by Chicago advertising club



A zealous experimenter with typographic forms is Julius Fridmanis, of Riga, Latvia. His skill at cutting rules and arranging display is demonstrated in the above group of specimens—booklet covers and individual cards. The architectural specimen, at upper left, is printed in dark blue and maroon on gray stock, approximately 5½ by 8. Despite the number of type elements involved, there is little suggestion of confusion; the clever street scene possesses surprising realism and life

the lines appear crowded. As no other line in the page is letterspaced, it was a mistake to so treat the address. The tone of the type throughout is broken up and the line is unduly emphasized with spaces between letters. As a matter of fact, the Germans letterspace words in text as we use italics, for emphasis.

FROM THE TIMOTHY PRESS, at Meriden, Connecticut, comes one of those delightful little books, a limited edition of 300 copies, a private press book, which is interesting from both the viewpoint of mechanical production and content. Entitled "The De Vinne and Marion Presses," giving a chapter from the autobiography of Frank E. Hopkins, it relates some interesting features of Mr. Hopkins' experience starting in the printing field and his later connection with the De Vinne Press, then the establishment of his own private press which he set up in the attic of his home and called the Marion Press, printing little volumes of prose or verse in his leisure moments. Simplicity, the essence of beauty and dignity, marks this little volume, 5½ by 8¼ inches in size, bound in stiff board covered with a paper having a marbled effect, the title being on the light green cloth backbone. No color is used through the text pages, the straight type pages, with margins beautifully proportioned, needing no decoration or color to add to their attractiveness. Several illustrations, collotype reproductions by the Meriden Gravure Company, add to the interest of the book. Our compliments to the producers.

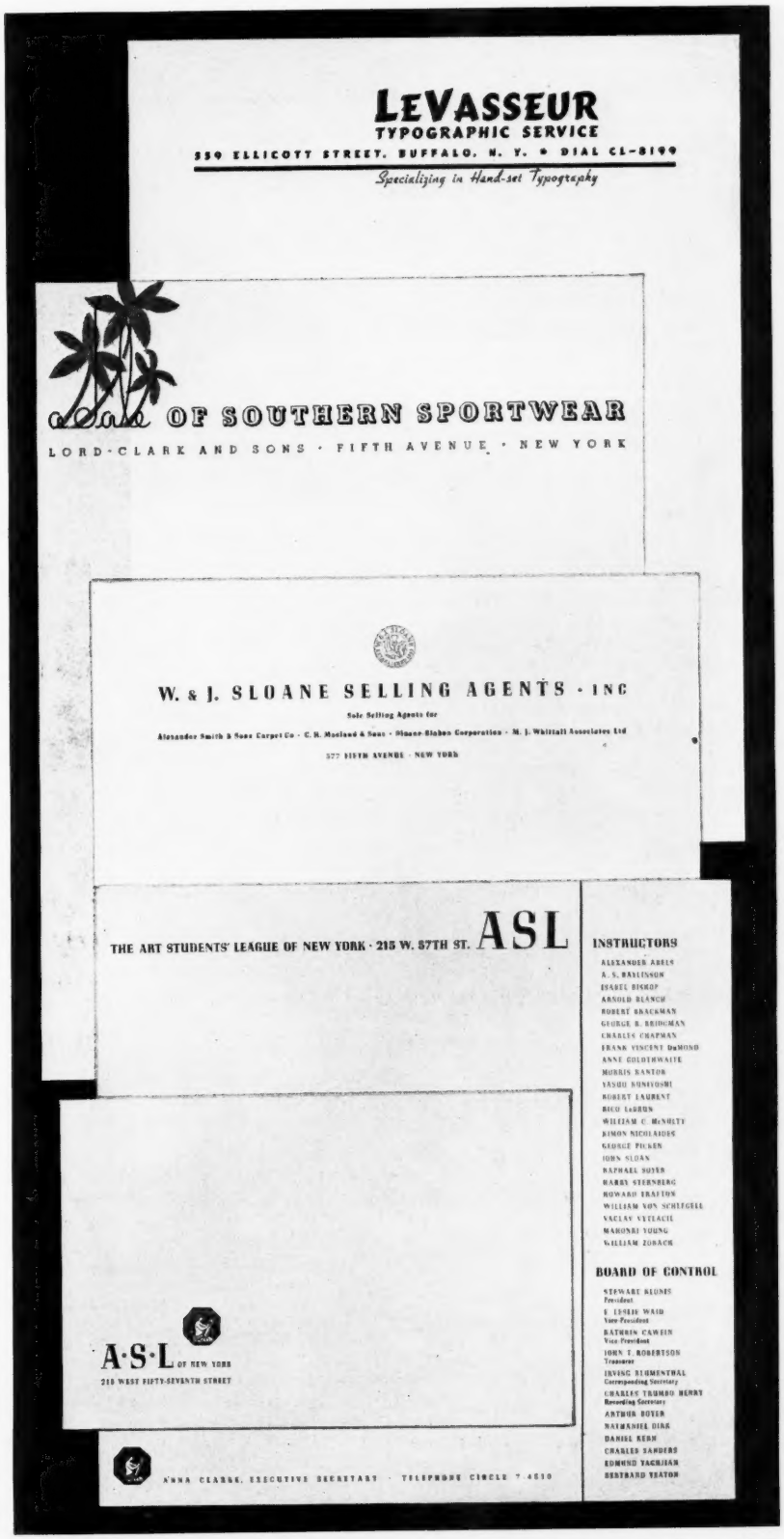
MIDLAND PRINTING COMPANY, Jefferson City, Missouri.—That you do so many prospectuses for schools is not surprising. You do them so well. While layout and typography are effectively modern—"streamlined" types being combined with large halftones bled and so permitting increased size—the best feature, and the vital one where pictures predominate, is presswork. Embossing has in recent years just about gone by the boards, and, so, increased effectiveness results when it is employed. A type popular at the moment is worked to death, the same as to style and method, whereas it is the thing that's different which gets the eye. Too, it is unlikely anything will be developed which, for downright class, and so effectiveness, will supplant good embossed work. The simple refined lettering stamped with white leaf on the beautiful blue cover of the Lindenwood College brochure will more than hold its own in competition with the boldest of modern treatment of 1937 publicity types, color masses, off the horizontal layout and what have you? Finally, your work demonstrates the merits of specialization; to do one thing in outstanding fashion is better than doing many haphazardly and in an ordinary way.

THE SPECIALTY PRESS, Melbourne, Australia.—Figuratively, at least, we see everything that's printed—ought to have a very good idea where the best printing is done. And we say no finer work of its kind is done than you did on the Buick and Pontiac catalogs, the former especially, and the 9½ by 14-inch brochure "Australian Fauna." The first named "It's Buick Again" is 14¼ by 7¾ inches—an unusual and, by its proportions, impressive size—proportioned to the cars illustrated in colors on each page. The cover is simplicity itself—yet a knockout. It is as if printed on black stock. Extending almost across the top part, a bit uphill, the title appears in red, in heavy cursive lettering. Below the right end of the line there's a white (stock) circle over which the Buick crest appears in black and red inside a succession of black circles. Beautifully lacquered, the cover is most impressive. Layout is effectively modern, the cover and at least half the inner pages being

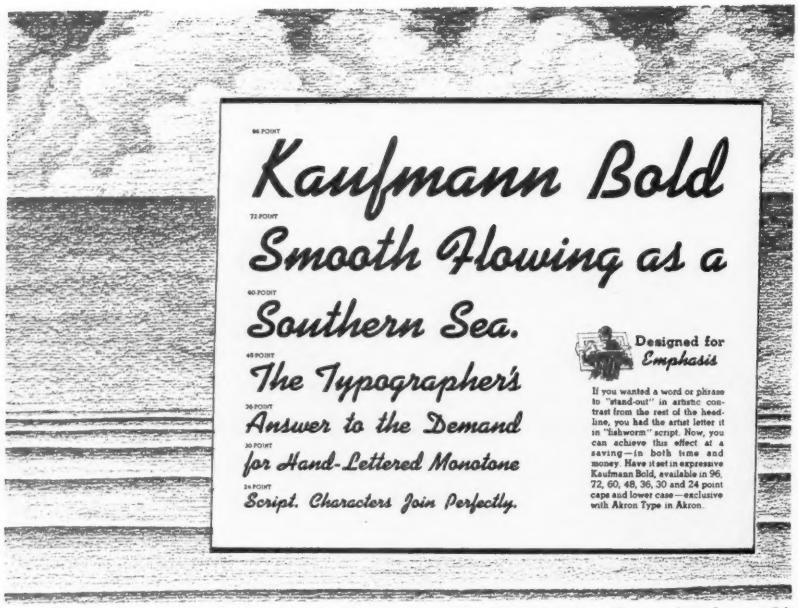
halftones bled off from all sides of the page. Smaller than full-page plates are also bled. Obviously, the engraver, and then the pressman, got the most out of the photographs—and to make it more remarkable we suspect the halftones are larger than the photographs, for who carries a camera to make pictures so large?

LEROY BARFUSS, of Waterloo, Iowa.—Letterheads you design for the Stewart-Simmons Company are always distinctive and worthy of comment. The one for Stewart-Simmons' department of school and college annuals has a classic touch along with the modern; it is outstanding in maroon and black, on white stock. The heading for the Golfcard Company of America is also a front-rank specimen, with its very simple lines of Garamond in black, relieved by the unobtrusive spot of illustration in green. Your own letterhead is certainly out of the ordinary, with the name set large, all in roman lower-case, off center to the right, followed by "Typography" in script and beginning with a cap T. Of this you say: "You won't like the lower-case initials used"—we don't!—"but because both the last and first name begin with long ascenders we believe it passable. Also, notice that when you read it, you read it carefully—le-roy barfuss—and we really believe this treatment gives the name more emphasis. In caps, it would be just another letterhead. As it is, it has a tendency to look like a letterhead from 'abroad'; it's simple, and because of its simplicity, it's strikingly modern." In regard to the last two points, we ask: Why *should* it look like a letterhead from "abroad"? and is the truly commendable simplicity the result of the lower-case initials or of the design as a whole? However, it's *your* letterhead, and we won't argue with you. We don't approve of lower-case initials and probably never will. We can only hope that when they're used, they're used by someone like yourself who goes at it with the eyes open and plenty of stuff on the ball. Your work is always fresh, well thought out, expertly executed.

SAMUEL LEE AND COMPANY, of Queensland, Australia.—Souvenir books "Cairus," "Townsville," and "Rockhampton" are commendably executed, the cover of the second being decidedly interesting as to layout and striking coloration. Lettering is smarter than that of the other two. Due to so much copy and the rather scattered arrangement of it, the "Cairus" cover creates an effect a bit distracting but it is lively and on the display rack of a store will draw attention. With the word "Souvenir" in a broad reverse band extending from the lower left to the upper right-hand corner of the page the other is a bit commonplace and the lettering of the line too bizarre. Incidentally, the logical copy for the title is "Rockhampton." Practically all inside pages of the three contain only a halftone with title underneath and with vertical rules in color at the sides and a horizontal rule below, all bleeding off. As cuts in all are the same size and the pages of the same dimensions, it appears the color of all was printed from one form. While this crossed-rule business is a bit archaic and larger cuts would be possible if the lines of color were omitted from the plan, it is in no sense bad. We suggest that on the next souvenir book big cuts arranged to bleed off at one, two, or three sides be employed. Such handling of illustrations is smart and modern. Spots of color, if desired, can be worked in here and there as open space around cuts appears, but really pictures cannot be over-emphasized in a strictly pictorial souvenir book. While halftones finished with line are easier to work and safer than plates finished without lines, the effect is better when there's no line.



A scintillating group of letterheads from various sources. LeVasseur prints its heading in black, with only the rule in red. "Sportwear" is also in black, but employs effective touches of light green in the foliage. The Sloane heading is crisp and businesslike in black, with only the seal in color (light green). An ideal combination of red and black on gray stock is found in the A. S. L. letter sheet and matching envelope. Each of these fine specimens is outstanding in its own way

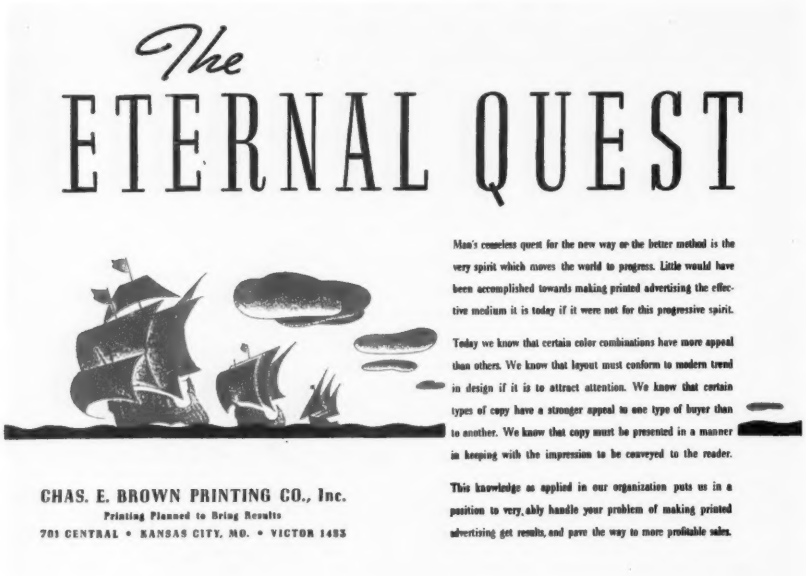


Smooth-flowing copy and strong, clean layout give this type demonstration plenty of authority. It's a spread from Typo Talks, *house-organ of the alert Akron Typesetting Company, Akron, Ohio*

CHRYSLER PRINTING COMPANY, of New York City.—Specimens you submit reflect understanding of sound principles of modern layout; they are therefore pat in appearance, and, except where type sizes are too much alike throughout, are quite striking. The value of color is emphasized even where work is done in one run through the press—browns and blues being used in place of the customary and ordinary black. Combinations of types sometimes offset advantages of sparkling, fresh layout. Right or wrong in the matter, we must register non-conformance with the idea of making a team of the hairline, contrasting Bodoni and monotone styles, like sans-serif faces and Egyptian (square-serif styles). Certain practitioners, sans taste and ignorant of qualities resulting from harmony or *good* contrast, may crack their lungs shouting the virtues of ugliness, but we will stand solid in defense of what *pleases* and appeals to the eye. Furthermore, we'll decide what's best on the basis of what nine out of ten laymen react to, although a dozen exploring experts say it's stale or static. Recently we had something to say about the work of a fellow who'd "tell the cockeyed world" he would lead it out of the wilderness of "tradition" into the promised land where even "God" could be started out with a lower case "g." Ye gods! What a bunch of dubs the rest of us are! The foregoing isn't directed at you, though maybe you took some one more seriously than you should. Regardless of what pioneers of the New Deal (typographical—not Republican or Democratic) may aver, to hide their ignorance or grind their own axes, a mass of all-capital composition *is* hard to read. If you'd just detach the burrs clinging to the work—the result, perhaps, of taking some one or more "prophets" too seriously—happy days would be here again.

FROM The John Henry Nash Fine Arts Press of the University of Oregon comes an exceptionally well done piece of work executed as the printing project for the 1937 class in typography. Let us say at once that it is distinctly and most emphatically a credit to the students and shows all the ear marks of the excellent supervision they undoubtedly have been given by their director. It was at the suggestion of Dr. John Henry Nash that Emerson's essay on "Compensation" was used as the class project, and the students have given it a highly suitable treatment, in true John Henry Nash (real private-press limited-edition) style. Page size, paper, is 7¼ by 10½ inches; type page is 28 by 44 picas, allowing well proportioned margins. One color (black) is used throughout text pages, which are set in 18-point Cloister, one-point leaded. A deckle-edged laid paper with the Nash private watermark is used. Presswork is remarkably good, showing excellent care; and backing up of pages is practically perfect throughout the book. Hard-bound, with heavy boards covered with a reddish-brown paper, and with the title in 18-point Cloister caps in gold on the backbone, the complete book is characterized by true simplicity and dignity, a work worthy of highly experienced craftsmen. The John Henry Nash influence is seen from start to finish. The work was produced under the direction of Robert C. Hall, superintendent of the press, and the following students actively engaged in its production: Thomas Binford, Mary Graham, Barbara McBreen, William Peese, Margaret Ray, William Sanford, and Fulton Travis. Our most sincere compliments go to all.

BEST'S PRINTING COMPANY, of Iron Mountain, Michigan.—Your work appears at a disadvantage due to the use of old-fashioned types; though, to give credit where it is due, Cooper Black, used in the right way and in the right place, should always be a good and faithful servant to printers and typographers. Being very bold and having rounded serifs, it should not be used with modern hairline romans, as on the card "Vote for and nominate George Best . . . your printer." The result is slightly better in connection with Caslon Bold on the blotter, "The Election is Over;" but what influenced you to break up the form for colors as you did —with the upper part all in red and the lower part (just the signature!) in black—is beyond this writer. Naturally, the black lines stand out more than the lines in red, even though, with the red printed in larger face, the reverse should be true. With red-toned stock, red ink was not the best selection for second color. The color of the stock weakens the strength of the ink due to lack of contrast. To carry it farther, think of reading printing in black on black stock. Arrangement and display are all right, though rather uninteresting; but the sharp-faced modern roman is again found with the blunt Cooper. The "hole" in the middle at the bottom, with part of the signature flush on the left and part on the right, represents a poor distribution of white space. A card for Hoyle Sign Service is also poor, with three unrelated types in use, the line of Copperplate Gothic next to the line of Cooper Black being the worst feature. Composition, besides, is decidedly crowded, while "Signs" in large condensed block type printed in a green tint under the other type matter printed in black and green is so weak as to require a second look, despite its size.



Inside spread of a French-folded mailing piece issued by a progressive Kansas City printing house

Paper Shortage—$2.00 a Sheet!

With millions of paper-tons being wasted every year the question is asked now and then: will there ever be a paper shortage? What would happen if paper would get scarce as it did in ancient times when the papyrus harvest along the Nile was so poor that it affected even the world market?

In those days of wise men, great warehouses were kept to store the overflow of richer years for meager ones to come. Yet in spite of such precautions, the price of a sheet of papyrus would often rise to two dollars in very lean years. Who knows that under Emperor Tiberius existed an uprising of the people caused by high taxation of paper and increased paper prices?

Progressive French Printers

During the final session of the Eighteenth Annual Congress of French Master Printers, the following interesting resolution was adopted unanimously: That permanent office be created to be charged with establishment of an industrial standard bookkeeping system for all fields of printing, and to publish periodically the standard hourly cost rate and average production standards. Further, this newly formed bureau has to organize a special technical instruction course for industrial bookkeeping to train special calculators for printers, in order to establish a sound and uniform accounting system for the printing trade.

Increased Newspaper Prices

The French Federation of Newspaper Publishers increased the price of its newspapers ten cents an issue because of the increased price of paper, the establishing of the forty-hour week, and increased cost of labor, which have brought many a newspaper publisher into difficult situations. Thus, the price of most French newspapers is now forty cents a copy.

Exchange of Trade Experiences

A large group of English electrotypers and stereotypers visited Germany and made several shop excursions to some of the important trade plants in and around Berlin. During an evening reunion of the craftsmen from both countries, some valuable trade observations and experiences were discussed and the visitors were each presented with an engraving of Old Berlin and a copper plaque of the ancient printers' shield, beautifully designed.

Bookbinders Busy Again

At the current International Exposition at Paris, wide and imposing selections of the latest examples of bookbindings are being shown. New leathers, such as shark skin, are utilized for the first time and, it is said, with very artistic effects. It is reported in several of the world's centers where fine books are bound that there has been a marked revival of this craft, so much so that craftsmen who wandered off into other employments during the depression are being called back to take up their former occupations.

New Usage for Old Paper

English industry and chemistry succeeded in making fine powder from old paper. This powder can be used in the making of explosives, linoleum, rubber, and other products. There is also a possibility that this new paper-powder can be used in the manufacture of inkmaking and polishing materials.

Exposition of "The Good Ad"

An exhibition of "The Good Ad" held during the recent Leipsic Trade Fair had to be extended in order to give the thousands of visitors a chance to study this unusual show which was expanded several times with advertising material from all over the world.

Large Increase of Publications

South Africa is enjoying a "boom" in printing. In 1936 the number of new publications alone increased by 828. Among these are many printed in the different African languages and various dialects.

Disastrous Postal Rates

The French postal authorities raised the rates on printed matter and periodicals to such an extent that the press syndicate and the French master printers asked for an immediate extenuation of these new measures, since the new rates became absolutely prohibitive for magazines and certain newspapers.

London Printing Firm Closes

An authoritative source has it that the old Stamford Street printing establishment of W. H. Smith and Son in London is to be closed down at the end of the year. The reasons given are: Country competition, and economic difficulties owing to the introduction of the shorter working week. Many factors, of course, enter into a decision to terminate a business career; and it is a mistake for the outside to jump at conclusion without having all the facts.

Employment in Sweden

In June, 1937, the lowest unemployment figure was reached with 15,000 as compared with 35,000 a year ago. The scourge of adolescent unemployment has been reduced even more vigorously. In May, 1936, the figure was about 3,500 whereas at the end of May, 1937, there were only between 800 and 900 young persons registered between the ages of 16 and 21.

Scottish Working Week

By an overwhelming majority the members of the federation have acknowledged their acceptance of the 45-hour week with its attached proposals. And even though the majority opinion of the Scottish Typographical Association members was the other way round—evidencing a striking dissimilarity between English and Scottish viewpoints—no good purpose would be served by elaborating on what might have been. The S. T. A. will regard this truce period of three years as a testing time, during which every effort will be made to consolidate forces so that the reduction of hours of labor, which modern conditions require, will someday be effected. Meanwhile if the cost of living steadily rises, as it has been doing, notwithstanding the truce, the leaders will feel duty-bound to put forward a proposal for proportional increase of wages.

New Origin of Printing?

It has been a generally accepted theory that printing was done in Japan around 770 A. D., or that the Chinese scientist Feng-Tao, born in 881, did the first printing early in the tenth century. The British Museum in London possesses a frontispiece printed from a wood block, of high degree of perfection, which indicates that the art of printing must have existed earlier than 868 A. D. This curious document was found in a Buddhist Temple of Turkestan, among numerous rolls of ancient writings dating back to the year 400.

A Splendid Foundation

The distinguished manager, Albrecht Bolza, of the famous machine manufacturing concern, Koenig & Bauer, has created a large foundation for the payment of special premiums to the contributors of constructive and technical solutions of present problems in printing machine construction. All working men and technical help have access to this Foundation.

International Magazine Show

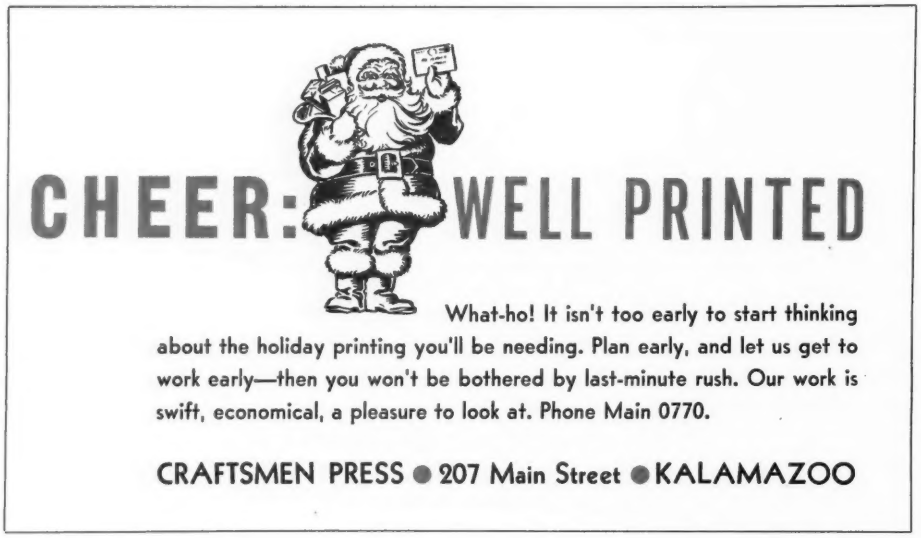
For the first time in the history of the ancient Leipsic Trade Fair there was staged an International Magazine Show in the main hall of the Great Exhibit House. This exhibit will be a permanent show in relation to the International Fair and its aim will be to show all visitors of the different industrial and business branches what advertising mediums there are in their line of business throughout the world.

Successful Rubber-plate Printing

The official Bulletin of French master printers reports that splendid printing is being produced in Paris from 150-screen rubber halftones on antique and enameled papers.

RING THE BELLS EARLY! *Don't wait until that rush begins!*

When holiday printing begins to jam up on you—when the presses are working so fast they start to smoke—when the sound of yuletide bells is drowned out by cussing—then's the time you'll wish you'd started some of your sluggish customers ahead of time! Here are a couple of mailing cards that ought to get some pre-holiday action. Use 'em!—THE INLAND PRINTER.



Put this little reminder—a Government postal card—on your prospects' desks early! Start them thinking about the printed matter they'll need later. Electro of illustration mailed for $1.00, postpaid.

Then follow up with another card—keep after your customers, they'll appreciate the suggestion. And early Christmas-printing reminders will stand out in the mail! Electro of illustration, $1.10 postpaid.

New Books..

In this department appear reviews of books of value and service to the printing industry

American Book Production

The most unified, comprehensive, and scholarly single volume on the book in the United States—its manufacture, publication, sale, and circulation through libraries—has recently been issued by Karl W. Hiersemann, the Leipsic publisher, under the title "*Das amerikanische Buchwesen.*" Three authors have collaborated in its production: Hellmut Lehmann-Haupt, curator of the rare-book department of Columbia University, Lawrence C. Wroth, well known historian of early American printing, and Ruth S. Granniss, librarian of the Grolier Club.

The first part of the book constitutes an excellent history of book production and distribution in the English-speaking American colonies and in the United States to the time of the Civil War. Mr. Wroth's original manuscript has been rendered into German by Carl Speth, Jr., who also translated the third section of the volume. The rise and early growth of printing, publishing, and bookselling is accurately and interestingly set forth by the author of "The Colonial Printer," who brings his record of dominant personalities and firms, changing printing techniques, and adjustments of publishing and selling methods to the expanding market, down to the year 1860.

Doctor Lehmann-Haupt, who deserves much credit for the general plan of the entire volume, has written the story of the industrialization of American book production and of the emergence and leadership of noteworthy printing, publishing, and selling organizations of the last seventy-five years. He analyzes some of the differences between American and European conditions and emphases, relates publishing to its cultural and economic background, and deals specifically with large problems that have concerned the management of production and sales organizations. The recent notable improvement in American book typography, illustration, and binding is the subject of special attention.

Part III, the work of Ruth Shepard Granniss, is a historical and descriptive statement about American book collectors and public and private libraries. Brief mention is also made of the leading societies of bibliophiles and of associations of librarians. The twenty-two-page bibliography that follows lists most of the important reference works dealing with the wide, complex subject of the American book.

"*Das amerikanische Buchwesen*" is an attractively bound and well printed four-hundred page, 6⅛ by 9$\frac{1}{16}$-inch volume. It is a "must" book for readers of German who would understand present conditions in American book-printing, -publishing, and -selling. Careful students will be inclined to agree with Doctor Lehmann-Haupt's statement on page 230 that German books are not printed as accurately as they might be; this one abounds with minor typographical errors. Nevertheless, its merits are so great that this reviewer will be surprised if its contents are not soon made available to American readers who do not understand German.

A Copy Suggestion

DEAR SIR:

To correspondents who do not know you personally, or who have not seen your place of business, your letterhead and card reflect the personality of your firm.

For years we have specialized in the creation of letterheads and cards that demand attention, because they are dignified and different from the ordinary kind so often seen.

May we have the privilege of convincing you that there really is as much difference between good stationery and mediocre as exists in possibly the products you represent or prestige your organization enjoys over firms that have merchandise of inferior quality.

Simple but effective letter copy, used by Frank W. Black and Company, Chicago. A blotter, reproducing specimen business card, was enclosed with the mailing. The more reminders the better!

History of the Craftsmen

The fact that it has been compiled by Harvey T. Weber, of Buffalo, and printed by Haywood H. Hunt, of San Francisco, should be sufficient to assure Printing House Craftsmen the country over of the high character of the contents as well as of the printing of the booklet, "The History and Ideals of the International Association of Printing House Craftsmen, Incorporated." It's an excellent job.

The history originally appeared in *Share Your Knowledge Review*, official publication of the Craftsmen, starting in the issue for December, 1935, and continuing until January, 1937. It was compiled as the result of a recommendation made by the president, Thomas E. Cordis, in his annual report at the sixteenth anual convention held in August, 1935. Mr. Weber was appointed as the historian, and it was his duty to collect the material and put it into proper chronological order. He has done a good job, as those who have read the material in *Share Your Knowledge Review* well know.

Going back to the reasons for organization, citing the planting of the seed in London, England, by the formation of the association of overseers and managers in October of 1893, Mr. Weber tells of the start of organization among craftsmen in this country in September, 1909, when the Club of Printing House Craftsmen of New York was brought into being—the name being "formally adopted as symbolizing the organization's avowed pride in the craftsmanship of the printing industry." The spread of the movement is told, culminating in the formation of the international association following the initiative taken by the Philadelphia club, and its invitation to leading members of the then existing clubs to attend a conference in Philadelphia on September 13 and 14, 1919.

The review follows the course of the association, giving details of its activities, brief reviews of the annual conventions, names of officers and active leaders, and so on, through to the seventeenth annual convention, held in Minneapolis in 1936.

It is interesting reading, and a credit to the Craftsmen, something that warrants preservation for the inspiration of those who will be coming along in the work of the association in future years.

The Daily Newspaper

Alfred McClung Lee's recent volume "The Daily Newspaper in America" is a comprehensive, authoritative and well written guide to an understanding of the place of the daily newspaper in modern American life.

The author, associate professor of sociology and journalism at the University of Kansas, has departed from the usual chronological or historical outline of the rise and development of the American newspaper. Instead, after sketching the beginnings of the daily, he analyzes in turn each one of the most important aspects of newspaper production, tracing the development of each major department or relationship and appraising its significance. His findings are usually based upon careful study of numerous sources, and the statistical material is conveniently summarized.

In the chapter on the physical or mechanical basis of the daily newspaper, news-print and printing presses receive particular attention; the platemaking processes could have been described more fully. The formation of trade unions and the varying attitudes of publishers toward organized labor are outlined in another chapter. The author's interest in the social implications of newspaper publishing are apparent in his stimulating discussion of ownership, management, chains, and associations.

Under the heading "From Press to People," Professor Lee summarizes as follows: "Changes in methods and means of newspaper distribution have followed changes in transportation and communication devices, in the cost of news-print, in the productivity of printing equipment, in the number and character of readers available, and in the structure of American urban, suburban, and country districts. Adjustments in distribution methods in turn influenced advertising and editorial practices and thus the general social function of the daily newspaper." The amazing growth of newspaper advertising is graphically presented in a section that is up-to-date enough to include comment on the encroachment of radio upon the newspaper. A challenging and timely chapter deals with the relation of the press to the public at large and to special interests.

To many readers the hundred pages that detail the development of modern techniques for gathering world news will be of particular interest. Other recent trends noted are the expansion of the Sunday paper and the increasing use of features and color. A final section describes the editorial staff—its changing personnel and training methods and the formation of the American Newspaper Guild. The appendices and bibliography contain much valuable information.

"The Daily Newspaper in America" is unquestionably one of the most important recent books in its field; it will long remain a useful work of reference for newspaper men and teachers and students of journalism. The 814-page volume can be obtained from the book department of THE INLAND PRINTER at $4.90 postpaid.—D. G.

Functional Color

Faber Birren's name is already well known to readers on the subject of color and its place in business and industry. His latest volume, entitled "Functional Color," is an excellent summary of a wide range of facts likely to interest artists, layout men, pressmen, photoengravers, paper manufacturers, inkmakers, interior decorators, and others who use color vocationally. The functional approach is maintained throughout.

Mr. Birren first discusses certain physical aspects of color—reflection, absorption, radiation, and others. Much more attention is properly given to visual aspects of color, presented in the second part of the book. The author insists that the terms hue, value, and chroma do not tell the whole story of visual color; the space and illumination between the eye and the color count for much, as do also memory and color-constancy. This section and those on legibility and identification of colors should be made required reading for beginners in color printing and advertising. The author rightly challenges much of the advertising "hokum" about preferred color combinations.

To the smart advertiser and printer, the emotional or psychological aspects of color are especially important today. "For color is life, death, speed, inertia, action, serenity—anything you wish to make it." This reviewer believes that a study of the color triangle preferred by Birren—color, white, and black make up the three primary angles, with gray, tint, tone, and shade as derivatives—will simplify the working out of color harmonies in printing jobs. Make colors pure; tints and shades seldom look well together; warm hues generally make the best shades—these are only a few of the generalizations that bear directly upon the work of the printer.

Although not an example of quality printing, "Functional Color" is recommended to all who plan or produce color printing. The 130-page, 6-by-9 work may be purchased for $2.15 postpaid from the book department of this magazine.

Elementary Composition

Unit I of the Regular Job Course of the International Typographical Union has now been issued as a cloth-bound book titled "Elementary Composition."

Three lessons are devoted to the history of printing, presented largely in the form of biographies of outstanding printers. A mass of interesting material is included, much of which is likely to inspire the apprentice with a high regard for the craft of his choosing. However, many minor errors have crept into the story, and the dogmatic character of the presentation of items in dispute among scholars is unfortunate. As in many histories of printing, the mechanical inventions of the past century have been glossed over in favor of biographical details about early printers: one wonders, for example, what vocational significance can be attached to such statements as the following: "Day is said to have been the father of twenty-six children."

The six lessons dealing directly with the work of the compositor constitute an excellent handbook for the apprentice. Equipment, tools, materials, and technique are graphically and accurately described. The beginner is skilfully introduced to the fields of type, type faces, typographic arrangement, and proof pulling and correcting. Elementary arithmetic for printers is the subject of the final chapter.

John H. Chambers and his associates deserve high commendation for the instructional aids—exercises, glossaries, questions, tables, and illustrations—which they have prepared for use with each lesson in "Elementary Composition." Copies of the volume are sold by the book department of THE INLAND PRINTER for $2.75 a copy, postpaid.

Japanese Year Book

Pictures talk a universal language. How true that statement is was strongly impressed upon this reviewer after an examination of this book which, he was told when it was handed to him for review, is the Penrose Annual of Japan. Its title, "Japanese Print Users' Yearbook." The editor is Shinzo Fukunaga, and the publishers, Insatsu Shuppan Kenkiusho, or the Japanese Printing Culture Institute, as it is given in English. This is Volume One, 1936-1937. It is a delight to go through the pages and examine the many examples of different processes of printing, high-grade color work, excellent sparkling presswork, on various types of papers from the highly coated to the rough finish, as well as examples on celluloid, Cellophane, and one on metal.

Several worthy reproductions of Japanese wood-block prints, or reproductions in the wood-block print style, are attractive specimens.

Happily the publishers have sent along a review typewritten in English, so we are able to gain a better appreciation of the book, and get a better view of what its value must be to the Japanese printer. The purpose of the book, it is stated, is to give general knowledge about printing to the buyer of printing, also to show the present degree of printing ability in Japan. All the materials used throughout the book were made in Japan. The book was printed by sixteen selected printers of Tokyo; offset printing was used also.

One section of the book is of special interest at this time—pages 157 to 172, which our source of information tells us were composed on a Japanese photo-composing machine invented by Mokichi Ishii about ten years ago, and is being used by quite a large number of printers in Japan and Manchukuo. A glass plate on this machine forms the negative for more than 5,400 Japanese characters, each character being changeable into eighteen kinds in size and seven kinds in shape through a lens, so that it is possible to obtain 126 kinds of type.

And work by photolithography, or planograph, has made progress there, for two sections of the book, pages 41 to 72, and 197 to 219, were produced by this process from typewritten manuscript, the first being done on an ordinary Japanese typewriter, the second on a typewriter specially designed for typographic purposes. Known as the Tanshiki printing method, this, it is said, is being widely used in Japan today for printing books, dictionaries, and encyclopedias.

The difficulties of setting type for the Japanese language have prevented any rapid progress in the composing-machinery field in Japan, due to the large number of characters required. There are about 20,000 characters, it is stated, so that any printer must own at least 8,000 types for every type face he uses, hence it is almost an impossibility to make as many different styles of type as are in use in Europe and America. The roman in European type, we learn, is the "Mincho" in Japanese type, and the sizes are called by number—Sho-go, Icho-go, Ni-go, San-go, Shi-go, Go-go, Roku-go, Shichi-go, and Hachi-go, or Numbers First, 1, 2, 3, 4, 5, 6, 7, and 8. Sho-go is the largest, Hachi-go the smallest, and the Go-go, which is the standard size, is approximately equivalent to our small pica. The American point system, however, is also in use for the Japanese type, but this naturally more recently.

Hence, as stated, the composing machine presents complications. However, shortly before the publication of this year book a new Japanese composing machine was announced by the Nihon Typewriter Manufacturing Company.

The most popular methods of printing in Japan today, we learn, make use of three- and four-color blocks, offset, offset deep, photogravure, wood-engraving, collotype, and tin-plate printing, and samples of all these processes are shown in the book.—H. H.

Typographer's Handbook

The type faces and other materials with which the typographer works today are so numerous and diverse that a handbook such as Eugene de Lopatecki's "Typographer's Desk Manual" will be welcomed as a valuable guide and aid.

The compiler has selected thirty important type faces of the old-style, modern, sans-serif and square-serif groups, and displays each on a 9 by 12 inch page. He presents roman and italic alphabets and figures, and also large reproductions of about twenty of the cap and lower-case letters that differentiate each particular type face from other faces, pointing out their peculiarities somewhat as Paul Bennett did in his memorable article in the second volume of the *Dolphin*. He gives figures for the width of the various point sizes and indicates the "tonal intensity" of each face. Valuable hints are added as to the characteristics and uses of each style of letter.

In an introductory section, Mr. de Lopatecki presents an excellent summary of the major factors involved in advertising typography. A brief chapter on copy fitting and type measuring follows.

A useful table contains pica character counts for numerous point sizes of more than 250 foundry, intertype, linotype, ludlow, and monotype faces. The names of some identical type faces produced by the various typefounders and by matrix manufacturers are set down in another table. Finally, the editor tabulates the most popular square-serif and sans-serif faces according to weights and names.

The author of "Advertising Layout and Typography" merits the praise of both young and experienced typographers, layout men, production managers, and compositors for this complementary volume to his initial book. His experience as an instructor for the New York Employing Printers Association has no doubt guided him in the organization of a mass of practical typographic information.

The book department of this magazine will supply copies of "Typographer's Desk Manual" postage paid for $3.65.

'WAY BACK WHEN

Excerpts from old files of THE INLAND PRINTER

☛ A man in Chicago claims to have almost perfected a machine that will entirely dispense with typesetting. The machine is similar in its operation to the typewriter, the steel dies or types making their impressions on strips of papier-mache which are to be cut into proper length for adjustment and finally to be stereotyped from sheets composed of these adjusted strips. If it were not for the adjustment, we could see how such a machine could be made practical.—*October, 1883.*

☛ In correcting a form on the press or stone, it often occurs that the ordinary gas-jet does not give sufficient light to allow the compositor to perform his work satisfactorily. This difficulty would be obviated by the use of a simple and inexpensive contrivance known as the candlestick light. It is a small brass stand with a gas burner and rubber tube attached. One end of the tube is pressed over the gas-pipe burner, and by this means the gas is conveyed to the candlestick, which may be moved from page to page as the corrections necessitate.—*April, 1884.*

☛ The open, sketchy styles of engraving have an advantage over ordinary wood cuts, as they will no doubt keep cleaner, but they also require more careful handling in their "make-ready," else their delicate lines and shadings will soon wear away and look thick, when they lose all character.—*January, 1885.*

☛ The new standard of type which goes into effect on or about September 1, 1886, is, pica to bourgeois, inclusive, thirteen ems to the lower-case alphabet; brevier and minion, fourteen; nonpareil, fifteen; agate, sixteen; pearl, seventeen; diamond, eighteen.—*July, 1886.*

☛ From the appearance of a large number of the publications which have reached this office from the North West during the past two weeks, we should infer that the weather in that direction has been *very*, VERY cold, or that the rollers used have seen their best days.—*January, 1887.*

☛ The Bellaire (Michigan) *Breeze* says: "The *Breeze* received fifty-eight cords of wood on subscription during the past winter. Did any of our brothers do as well?" The Marcellus *Herald* replies: "A mighty small thing to brag over. We had 148 cords *promised*."—*July, 1887.*

☛ Regular telephonic conversation is now carried on between the Boston *Globe* office and that of the New York *World*.—*March, 1888.*

☛ Topeka, Kansas:—State of trade, poor; prospects, gloomy; composition on the morning papers, 33½ cents; evening, 30 cents; bookwork, a week, $15; job printers, a week, $15. The close of the legislature has thrown many typos out of a good sit. A large job office burned down and made matters worse, and tourists are leaving town by the trainload.—*March, 1889.*

☛ Pi ought to be distributed or paid for by the person who makes it. Much pi might be prevented by ordering that no sorts are to be "pulled" from standing matter without the direction of the foreman . . . The slovens who have their quad boxes half filled with pi should be reformed or made to emigrate.—*September, 1889.*

WALLPAPER IS PHOTO BACKGROUND

MIDDLEBURY COLLEGE, located in the village of Middlebury, Vermont, has held a leading position in the summer romance-language-school field and is famous among writers and literary folk the world over for its Bread Loaf Writers Conference.

In recent years, the Middlebury trustees have forcefully demonstrated that they are conscious of the fact that there is competition in the business of college (even as there is in the printing business). To get the story of Middlebury across to hundreds of fine young men and women who are making the great decision is the job that these men put up to printing.

The accompanying insert is a full page from Middlebury College's July *Bulletin*. Below are reproductions of two pages. The handling of this work—tricky and at the same time thoroughly conservative—should be a subject of interest to printers; a brief outline of the project is herewith presented.

This booklet, classified as unique and having strong pictorial sales appeal, was developed under the close direction of W. Storrs Lee, editor of college publications at Middlebury College, who personally took most of the photographs which appear throughout the book.

The use of wallpaper as a background for all sixteen pages was an idea originating with Mr. Lee; the details and artwork, consisting of six fine period-type sketches carrying the college atmosphere, as well as the decidedly Vermont cover design, were all executed by staff-artist Edward Sanborn, of The Lane Press, Incorporated, Burlington, Vermont.

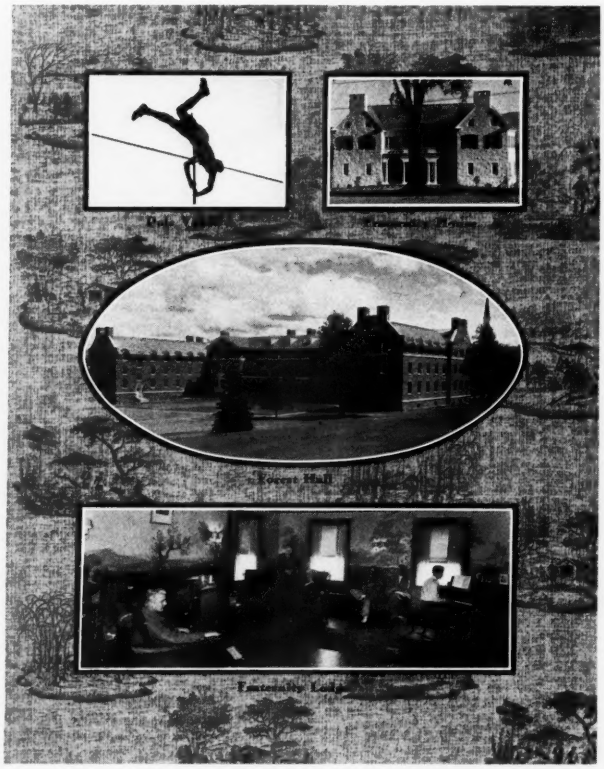
Zinc etchings were made of the line drawings used in the background, and impressions were taken in gray ink, on white heavyweight cover which had a text finish, staggering the positions to cover a sheet 13 by 20 inches in wallpaper manner. The photographs were mounted on these printed sheets and plates were made by the Cheshire Photo-Engravers, of Keene, New Hampshire, in size 12½ by 19 for each two-page spread, following the correct imposition for making up the finished sixteen-page work. Captions and other type matter which are set in Greco Bold Roman were run separately after the halftone plates were printed on the sheets.

All presswork was handled on a Miehle horizontal, including the cover which registered satisfactorily in two colors, although it was necessary to use a deckle side guide and feed automatically.

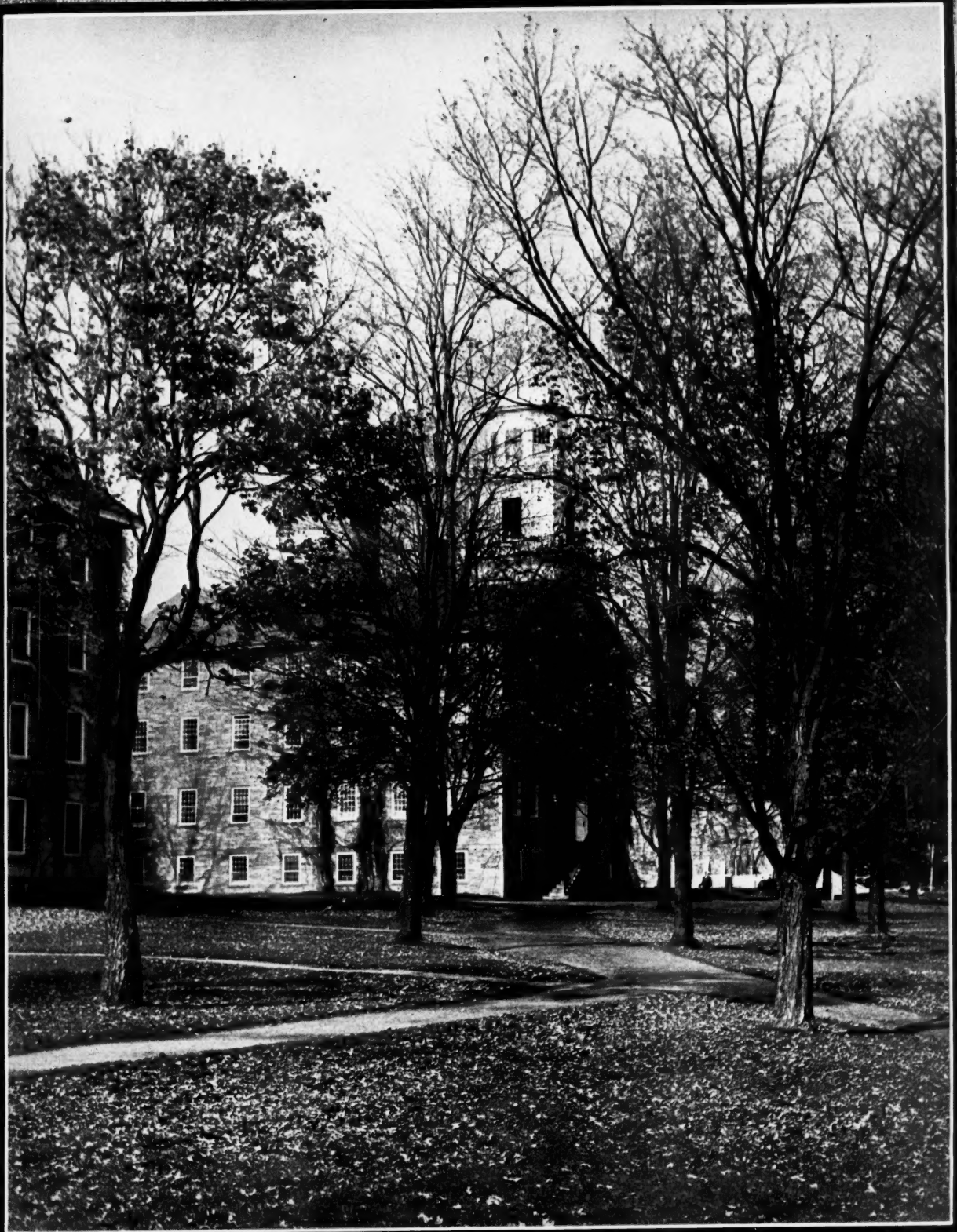
The edition of five thousand copies was printed by The Lane Press, Incorporated, of Burlington, Vermont. This plant, established in 1905, has in recent years concentrated on high-grade, small and fast press equipment in pairs, cracking up presses that were considered obsolete. Pressroom equipment now includes two Miehle horizontals, two verticals, two small-size Kluge automatic jobbers, and two Golding hand-fed jobbers. The exception to the pair rule is a single Colts Armory for heavy die-cutting and scoring. All composition is monotype or foundry type.

High quality, high production are the aims of this plant, and while these two may not be considered as belonging to the same family by old-time craftsmen, this plant has demonstrated to its satisfaction that the small plant must combine quality and high production if it is to demonstrate its successfulness in the general printing field today.

Credit should go to the Middlebury editorial and publicity staff for its fine work in adding color and illustrations to the regular bulletins, as well as for the high quality of all its publicity material. Certainly the atmosphere, personality, and character of Middlebury has been caught and portrayed in the excellent *Bulletin*. Its success should stimulate similar publications elsewhere.



Actual page (opposite) and two reductions (above) from a college booklet produced by The Lane Press, Incorporated, located at Burlington, Vermont



NOVEMBER

Designed to emphasize some of the extra-curricular activities of the college and to express something of the Vermont "flavor," the July issue of *The Album*, bulletin of Middlebury College, Middlebury, Vermont, was produced in an unusual and striking treatment. The page shown overleaf gives an example of the interesting page treatment and arrangement. See accompanying article for production details. Printed and shown by courtesy of The Lane Press, Inc., Burlington, Vermont.

By Eugene St. John

The Pressroom

Readers are invited to submit presswork problems. Stamped envelope must accompany your letter when a reply by mail is desired

From Philippine Islands

I will be grateful if you can furnish me information as to celucoating and lacquering printed sheets of paper, mostly used as magazine covers. Can the work be done on platen and job cylinder presses? I would like to know how it is applied and the apparatus. Also the complete name and address of the manufacturers of the necessary materials.

Celucoating and lacquering may be done on a cylinder varnishing or roller coating machine. Lacquer may be applied with spray gun also. The covers of many magazines are printed with overprint varnish to obtain the high-gloss finish. Overprint varnishing may be done on the platen and the job cylinder press. We are sending you the names and addresses of concerns supplying the necessary equipment and supplies for celucoating, lacquering, and overprint varnishing.

Requests Criticism

We enclose a piece of printing just as it came off our press and wish you would examine it critically, pick it to pieces, tell us where we have made mistakes and what can be done to correct them. We expect a re-run of this job within a short time and we want to give our customer the highest class of work we can. This sheet was run on a cylinder job press at moderate speed. The colored inks were mixed by our pressman to match the colors of the various articles shown. The black is a standard halftone ink of good grade. Paper a good grade but not the very best enamel coated. Pencil marks in the margins indicate original halftones and zinc etchings and electrotypes.

This job would pass as up to the average standard of commercial printing of its class, and unless you get adverse criticism from the customer you may face the re-run with confidence. The job that is faultless has never been printed, and it is foolish to be hypercritical in a cockeyed world. You have asked for constructive criticism, however. The register is not as accurate on one side of this sheet as on the other. The brown ink is too soft for the paper and prints mottled. It is frequently run thus without complaint from the customer. Whether the various colors mixed to match are matches we have no way of telling, but one natural query is, why was a glossy red used with all the other colors without gloss? The makeready is up to standard. The original plates could be better. Some have pinholes which allow the paper to show. The electros could be better. Our suggestion for the re-run would be to submit sample of paper and this print and the articles to the inkmaker and have him make up inks to match. If the customer does not kick on the imperfections in the plates, you may use them again, but otherwise new and better plates should be obtained.

Slur on Rear Edge of Form

Enclosed is a page in which you can see I am getting a streak on the red plate. It is also in the black type but not quite so strong. The job was run on a cylinder press, 32 by 44 sheet. The slur or streak occurred on the tail end of sheets. I thought at first the form rollers caused it, but I set them both light and hard, vibrators as well, without improvement. I also set the cylinder down firm on bearers without results. Is it a wear in the cylinder or some other part?

The wear is in the cylinder journal and boxes, and in order to print without overpacking the cylinder and causing this sort of slur the cylinder must be pulled down harder on the bearers. Mere contact with the bearers is not sufficient. With the sheet fed not more than .003 inch above cylinder bearers after makeready, light should not be seen between cylinder and bed bearers when running full-size form at speed. Oil or other matter on the bearers can cause this sort of slur. The bearers should be wiped clean daily. It is better to send a full-size sheet with guide edges marked when seeking the solution of a printing problem.

Stewart's Embossing Board

Under the classified department in the April issue I noticed an embossing board advertised which I would like to know more about. We panel, with pressboard, a great many name cards in gangs of six (like the enclosed) as well as other designs. We are planning to have brass dies made for this work. Will this embossing board be the thing to use for this class of work whether the job is done hot or cold? You may have some book on this work which will help.

A booklet is sent with Stewart's embossing board which has for many years been used for such work.

Blur Near Gripper Edge

Am writing to ask cause of mottled effect on enclosed halftone. The sheet was printed endways on a pony cylinder press that takes a sheet 25 by 38. You will notice plate is too dark at the top, across the upper lip and near the bottom. The press bed gear segment was set according to the manufacturer's instructions. Also enclose two other prints, run sideways through the press, on which the heavy offset is seen on one side of the plate.

Whenever writing for information on a printing problem be sure to enclose the full-size sheet with the guide edges marked. You have sent three prints cut from the large sheet. One print shows a blur or slur at the top of the halftone and on the rule border above this slur; the two other single-page prints show a similar slur but at the side of the halftone. As there are no gripper marks visible on these trimmed page sections you force us to go into reverse and reason from effect to cause rather than from cause to effect. These slurs are such as might be caused on the gripper edge of the sheet if the form rollers are too low (perhaps swollen from humidity), and if the end grippers are set somewhat too tight on the sheet. This is the answer if these three plates were on the gripper edge of the sheet, the top of the one and the side of the other two plates to the grippers.

Register on Cellulose Tissue

Can the enclosed cellulose tissue wrapper be run on a cylinder job press and at what speed? What precautions against offset must be taken? If it cannot be printed on a cylinder job press, on what kind of press is it printed? From web or sheets? Who manufactures the ink that would be suitable?

These wrappers cannot be printed in register economically on any automatic sheet-fed press. The job could be done if hand fed but not to compete with roll-feed rotary presses built especially for this work. Hand feeding is possible only under favorable atmospheric conditions when the curling of this fabric is at the minimum. We are sending you the names of the press manufacturers, and the inkmakers who supply the special inks, and they will be pleased to advise you.

Customer Too Critical?

Enclosed are samples of two jobs printed recently for a customer. The type pleases him but he claims the presswork does not. Is he too critical of printing on number 2 enameled book? The buff sheet was printed on one and the white sheet on another make of cylinder job press.

While many jobs like the sample get by and are accepted, there are imperfections and blemishes noticeable without a glass which would justify dissatisfaction on the part of the customer. Taking the job on white paper: there are bad letters in the Gothic type (machine cast), many bad e's, and this is not the pressman's fault. The red and black are not in good register and it is faulty imposition rather than poor presswork. The red plates are not well printed, (broken and spotty), and the small black plates on page 4 and the one at the top of page 3 could be improved with more thorough makeready and a better grade of halftone ink. The bleed cut spoilt the appearance of the top of the cut on page 1. You need a quick hard-drying ink.

There are offset marks on the job on buff paper—the red offset marks around the top of the black cut at the bottom of page 1 for instance. The cut "Pittsburgh Fence" in red on this page looks bad. Either it lacks impression or is badly worn. The makeready and inking of the black circle plates on page 4 are not thorough. A brighter red would improve the appearance of this job on buff paper and a better grade of halftone black is here indicated.

Wooden-Box Printing

While we are not interested in buying any equipment to print on wooden packing cases, we are very much interested in the process and would appreciate any literature which you may have concerning this operation. What kind of plates or type are used?

Brass type is generally used to print on wooden packing cases. We are sending you the names and addresses of concerns making brass type and the manufacturer of printing presses used in this work, from whom you may get literature.

"In the Days That Wuz"—The Gentle Razz
Cartoon by John T. Nolf, Printer-Artist

Insecure Mounting, Slur

Enclosed is a sheet of a halftone form of a catalog which was run on eighty-pound enamel coated on a flat-bed cylinder press. The form is composed of original halftones on wood blocks, mortised for the insertion of type captions on the outside as shown; but in the circular openings the type was electrotyped and tacked on the halftone block after routing it down. On these cuts where the type is tacked in the circular opening we had no difficulty, but you will notice that on the other engravings, showing the panels of instruments, there is a dark slur at the ends of most of the cuts.

We are wondering whether your research department could offer us any opinion as to what might have caused these slurs in the form. We have tried every method we know of to eliminate this—finally overcoming it only by breaking the form in half and running it as two eights. For your information, some of the engravings which showed a slur are blocked flush without tacks on the edge where the slur occurs and some of them are blocked flush on the opposite end where no slur occurs. In other words, wherever the instrument halftones had to butt up against another cut we removed the tacking shoulder. However, this does not seem to have been the main factor in our difficulty since we also got the slur on the edge of some of the cuts where there was sufficient blocking room.

As the slur is confined to the plates which were blocked flush, not showing on other halftones in line with them, the conclusion is that as the cylinder rolled over the plates blocked flush it caused them to rock in the sixteen-page form where the unsecured ends of plates were parallel to the cylinder (forming the edge of gutters) and the rocking caused slur. In the eight-page forms the unsecured ends of the plates (shorter dimension of the plate) were at a right angle to the cylinder and it did not cause rocking. In order to avoid the trouble in the sixteen-page form the cuts that rocked need to be mounted more securely.

Offset, Filling Preventives

We are enclosing proofs of a cover job which we must run without slip-sheeting. Stock is offset book and the ink a commercial ultramarine blue. This ink was quite stiff; it was reduced with compound, and driers have been added. The job was run on a cylinder job press at twenty-five hundred an hour and a small heater was used. The sheets were racked out at every hundred but in spite of this they offset. Sheet A shows the color we can carry without offset while B is one we carried when it offset.

We also have trouble with the halftone cut in the center filling up when we run sufficient color to cover the heavy line below. The entire front page is a plate which is not very level and requires considerable makeready to level it up. The rollers were in fair condition and set to the right height on the ink plate but the brackets are a bit worn, allowing a certain amount of play. It is our desire to have a much more solid print than on the samples without having to slip-sheet them.

If the parts affecting the rollers are badly worn it is advisable to get new parts. The heavy line under the halftone will stand more overlay; then it will print

with less ink. This commercial ultra blue is not the ink for offset book on this press when the form carries a halftone, and you weakened the color by adding reducer and driers. Then it becomes necessary to carry excess ink to hold the color, and offset is the result.

Right here let us call your attention to the fact that drier is in itself not an offset preventive. The drier is used to help the ink dry in a reasonable time. How much ink can be carried without offset depends on the varnish and other materials besides the drier in the ink formula and to a great extent on the quantity of pigment or coloring matter. An ink of concentrated color strength will cover in a thinner film. If you will send print, sample of paper, and name of press to the inkmaker and tell him what you want, he can supply a strong blue suited to this paper which will not offset when run with a small heater. It helps to deliver the sheets into a box of cardboard slightly larger than the sheet which allows the sheet to float down on the pile on a cushion of warm air.

Another solution of the problem is to install an anti-offset spray which will enable you to use an ink of the grade shown without offset. If you have frequent runs like this, the spray will relieve you of offset worry. Since the plates are to be used often, as covers for a monthly publication, it would be advisable to mount the plates so all will be type high.

Metallic Ink Varnishes

Do you know where we can secure information regarding the printing of metallic inks? The information we really desire is what and how the varnishes are manufactured. We have a book describing the manufacturing of printing and lithographic inks but there is nothing in it regarding metallic ink varnishes.

We are referring you to concerns that have issued instructions on printing with the metallic inks they manufacture and perhaps they will give you some information about the special varnishes used. There is nothing reliable in print on the subject. Since the same aluminum and bronze powders may be had by all inkmakers from the same sources it is obvious that the difference in the quality of the various brands of metallic inks is principally due to the difference in the special varnishes used. The most successful inkmakers are unlikely to give out the details about these special varnishes. It is generally believed that the base of the varnish is not as stable as the base of linseed oil varnish and varies in different lots from time to time, so that the manufacture of this varnish requires an intimate knowledge regarding the base and experience in treating different batches.

Slurs on Wood Base Plates

We are sending you a press sheet of a halftone booklet job we turned out on our four-roller cylinder press. We had several forms to print similar to the enclosed sample, and had difficulty in eliminating streaks or filled up appearance on some of the halftones on the back end of the sheet. We carefully checked our rollers and they were absolutely type high; cylinder was also checked to make sure it rode properly on the bearers. As you will notice, we placed rules at the bottom and sides of the halftones that caused us trouble. This procedure helped some but did not entirely eliminate our trouble.

The cylinder should ride the bearers with sufficient pressure so that with this sheet not more than .003 inch above the bearers after makeready, light cannot be seen between the cylinder and bed bearers when printing this form at speed. The rollers should be somewhat lower than type high. After carefully testing all of the halftone plates on wood with accurate type-high gage or micrometer and making all type high and level, set the form rollers to show a streak from one-sixth to one-quarter inch wide across the plates. The contact with vibrators should be the same. Just type high would not permit the necessary roller pressure. The cylinder bearers must ride the bed bearers hard; if just touching, they might as well be out of contact. Of course, you know nothing stays put in a run of any length when the form consists of halftones on wood bases with a line of type under each as caption. While making ready, and after the start of the run, the wood will give and the makeready will have to be reinforced to compensate or light spots will appear. The plates have a tendency to work loose as the tacks come up. The bases are likely to warp before the run is off. It is necessary to watch such a form very carefully. In your sample we note tack heads printing and light spots here and there where the wood yielded to compression. The inking is not complete because the rollers are too high and the fountain is not set to meet the ink requirements of the form.

Imitation Embossing

We are enclosing two cards which obviously were done by some means of trick engraving. We are anxious to know just how this was accomplished. Can you enlighten us?

A cheap method of embossing is to make an embossing die in the form of a reverse-zinc printing plate, which is used without the hand work done on the better, more costly brass die. It has been suggested—though we have not seen it tried—that an inexpensive die for cheap work may be made in this manner:

An impression of the type form (in the negative) is made on graphophone record, bakelite, or similar substance immediately after it has been softened with the flame of a blow-torch or with an electric heater. The soft record is quickly covered with a sheet of oiled onion-skin and the press is run on the impression and allowed to remain in that position until the record has hardened in cooling.

This impression in the record (positive) may be used as the female embossing die after it has been secured to a metal base with cold liquid solder. A section of automatic repressed fiber blanket is glued on the platen. An impression in this resilient material is pulled from the record female die and, after the usual chamfering, embossing may be done.

One objection suggests itself: the impression in the soft record from the type form is likely to be a little oversize, letter for letter, as compared to a proof of the type form such as used to make a regular embossing die. You may observe that the letters of the embossment are larger than the printed letters of your samples and it seems that some such stunt as the above may have been used to produce your samples. There is a special card press which prints in one to three colors at a very high speed and possibly some stunt like the above could be used on it or some other special press.

Recently we saw a battery of special small fast presses used to print on gummed kraft tape which was immediately rewound after printing. Each press resembled a multigraph, printing from curved plates against a rubber cylinder; and, with roll feed, very high speeds are possible. This printer builds his own presses as the business grows.

Perforating on Platen

Would appreciate your giving us information regarding perforating on the platen press. We know there are some tricks of the trade in regard to makeready and to avoid cutting rollers.

Perforating rule may be obtained of different heights, but with all it is necessary to underlay all of the form except these rules to keep the roller pressure on the rules very light. The print of the rules on the sheet next below the tympan is overlaid with a strip of shimming brass, which can be obtained in garages. When there are several of these rules in a form, parallel to the grippers, strings may be stretched from the gripper bar to a string stretched between grippers. A pair of extra brass tongue gage pins, set a point below the gage line, with the brass tongues flanking the rule, help to strip the sheet from the form, but, most important of all, the impression must be the same throughout the length of the rule, most easily secured by having form parallel to the platen.

I p Brevities

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Tersely told news items and bits of information gathered from all over the world, selected for their value or interest to our readers

Test for Paper "Brightness"

• Through the coöperation of the Paper Chemistry Institute of Appleton, Wisconsin, and the General Electric Company, an instrument for testing the "brightness" of paper, called the Reflection Meter, has been perfected. The machine is a photo-electric instrument designed to give the reflectance of paper samples to various colors of light (approximately monochromatic) in terms of the reflectance of a standard white. For the purpose of promoting general good will existing between the United States and Sweden and coöperation between the pulp and paper industries of the two countries, one of the machines, which is not intended to be used commercially nor offered for sale, has been presented to the Swedish pulp industry's Central Laboratory, Stockholm, Sweden.

Pulp Wood From Crown Lands

• Recently Japanese interests acquired very extensive stands of timber on crown-granted lands of British Columbia. More recently the Japanese Government has announced that henceforth wood imported into Japan for pulp manufacturing purposes will be admitted duty free. This is expected to so stimulate the export of logs from British Columbia as to give severe competition to that province's pulp. Being cut from crown lands, the local officials are powerless to prevent exportation of logs, which would not be the case if the stands of timber were on ordinary land.

Stop the "Stops"

• If a petition to the Georgia Public Service Commission is granted, the actual punctuation marks, when used in the text of telegraph messages, will not be charged for. The Western Union Telegraph Company is the petitioner and its object is to discontinue charging for punctuation marks in order to discourage the use of such words as "stop," "comma" and "quote" in messages. These words are nuisances to be discouraged, but if used will continue to be charged for at regular rates. Stop.

Dismissal With Compensation

• In the United States ninety-three companies have *formal* plans and sixty additional companies have *informal* plans whereby extra compensation is given to workers whose services are no longer required. The awards are given on the basis of length of employment or on need or merit. During a seven-year period, twenty-five of these companies paid out a total of $5,286,820 to 12,180 displaced workers, the largest sum expended being in 1933 when $2,073,966 was paid in benefits to 5,054 discharged employes. An analysis of these plans by the National Industrial Conference Board reveals that twenty-seven provide for uniform payments and sixty-six for graduated payments governed by age and length of service. Uniform payment plans are mostly applicable to salaried employes and graduated plans to wage earners.

Braille Best Sellers

• Last year among all Braille books the Bible was the "best seller," according to the National Institute for the Blind. Next in line was "In the Steps of the Master," "House of the Four Winds," "The 12:30 from Craydon," and "Murder Must Advertise."

Would Broaden Ad Research

• In order that research shall be of the utmost value to modern industries, in which a clear knowledge of possible markets is essential, a five-fold breakdown of the population into social and income groups has been proposed by advertising men. They would define the estimated income limits of such groups; and would advise the use of a related *per capita* income classification compiled on the basis of a weighted consumption index according to age and sex of the members of the household.

Standard Inch-Millimeter Ratio

• Congress is expected to pass the Somers Bill providing for legalizing the American Standard ratio between the inch and the millimeter—1 inch equaling 25.4 millimeters. This is the ratio adopted in Great Britain and fifteen other countries. The proposed legislation is not in any sense a proposal to use the metric system in place of our present system, but a proposal to establish legally the ratios observed for forty years to be highly stable and constant in value.

Printing Machinery Exports

• The first seven months of 1937, the United States exported printing and bookbinding machinery to the value of $6,070,378, as against $5,902,879 for the same period in 1936, a gain of 3 per cent. This favorable increase was in keeping with the past five first-half-year periods when such exports advanced steadily, all items sharing fairly evenly in the improvement. The highest value in exports of such machinery was in 1929, when it reached $10,823,481.

Now It's "Franklin Parkway"

• Philadelphia opened its ten-day celebration of the sesqui-centennial of the Constitution with the rededication of the famous Parkway in honor of Benjamin Franklin, whose sage counsel and calm tolerance were vital factors in Philadelphia's historic achievements. Franklin is regarded by Philadelphians as "for all time the city's First Citizen."

Evolution of Paper Cutters

• Early records indicate that the most accurate paper cutting was done on hand-clamp paper cutters, and this type of cutter, because of its accuracy, was continued in service for many years even after the introduction of the automatic-clamp cutter. Tests of the first automatic-clamp cutters proved that the knife, instead of cutting smoothly, passed through the stock with a series of vibrations. This was due to the fact that the clamp was connected with the knife movement; the vibrations of the knife affected the clamping pressure, allowing the knife to "draw" the pile. The next step in the improvement of paper-cutting machines was thus indicated—separation of the clamping and cutting movements, which is so wonderfully exemplified in the finest paper cutters of today.

Shorter Hours in England

• The costing department of the British Federation of Master Printers has calculated that the average increase in the cost of printing resulting from the reduction of the work week without reduction in wages paid will be 5½ per cent. The actual wages cost will increase by 6⅔ per cent. The average increase in cost, however, does not include chargeable materials. Pending the results of a reduction of hours from forty-eight to forty-five without reduction in wages, the Federation is also weighing the advantages, if any, of a five-day week or a shorter working day throughout the industry.

Mark Twain and Literature

• The London *Times* publishes a letter from Lord Shuttleworth in which an incident connected with one of Mark Twain's visits to England is described. It seems that Twain was present at a dinner at which he was called upon to respond to the toast, "Literature." He rose and in lugubrious tones said: "A melancholy task has been laid on me. I have to speak for literature. All the great men of literature are dead—Homer, Virgil, Shakespeare, Milton," adding, as he sank into his seat, "and I am not feeling very well myself."

Russian Newspaper Correspondence

• In Russia four million workers are correspondents of Soviet newspapers and regularly send in articles and news items. They are not allowed to criticize the *policies* of the government, but they may criticize the *manner* in which the official policies are carried out. By such methods, it is said, many exposures of inefficiency in management and operation have been made. The "shop newspaper," chalked up on the bulletin board of every large office or factory, is produced and edited by the workers—a unique feature of Soviet journalism.

WESTERN TYPOGRAPHIC GUILD

EDUCATIONAL ORGANIZATION OF THE WESTERN COMPOSING ROOM · 1220 MOUND AVENUE · RACINE · WISCONSIN

JOHN J. LOVEJOY, *President*
EDWIN BACHORZ, *Vice President*

WAYNE BUNG, *Secretary*
WILFRED WINTERS, *Treasurer*

Highest-ranking letterhead in THE INLAND PRINTER *contest — designed by J. F. Tucker of the Tucker Printing Company, New Philadelphia, Ohio. Judges gave it seventy-nine points, as opposed to the fifty-three points of the second-prize winner. One of Mr. Tucker's entries also was awarded third place.*

THE JUDGES SELECT

Letterhead-contest winners named. Entries received from Sweden, Denmark, Scotland, England, New Zealand. J. F. Tucker, Algot Ringstrom lead

J. F. Tucker, of New Philadelphia, Ohio, won first place with design shown here as an insert

THE INLAND PRINTER is happy to report on the results of its letterhead contest, first announced in this magazine last June. First prize of $25 went to J. F. Tucker, New Philadelphia, Ohio. Mr. Tucker's winning entry is reproduced as an insert on the opposite page; his picture appears above.

Second prize, $15, went to Algot Ringstrom, of New York City. Third prize, $10, was also taken by Mr. Tucker. Five-dollar prizes were offered to the next ten highest-ranking designs; but as there are ties for twelfth and thirteenth places, thirteen five-dollar prizes were awarded. The thirteen runners-up, together with other point winners, are listed in the box at the right. Getting in just under the wire were Nils Buskqvist, of Traneberg, in Sweden, and William Peterson, of Stockholm, Sweden, who tied with eighteen votes apiece.

Reproductions of high-ranking designs appear on the following pages. Space limitations unfortunately prevent the reproduction of other excellent entries at this time. Some may be shown later.

Entries were received from practically every state in the union; letterheads also came from Sweden, Denmark, Australia, Scotland, New Zealand, England, and Canada. Of the foreign entries, Sweden sent the largest number; but aside from the two Swedish prize winners, Frank Day, of Perth, West Australia, was the only money-taker from abroad.

The judges, as in previous contests, were outstanding typographic authorities in various parts of the country. To each judge went a complete set of entries, with instructions to select ten designs which, in the opinion of the judge, possessed the greatest merit. First choice of each judge received ten points, second choice, nine points, and so on. The judges, of course, made their selections independently, and with no knowledge of what other judges were selecting or had decided to award.

It is to be noted especially that all entries went to the judges *identified by number only.* Names of the entrants were known only to the Contest Editor, so that it was absolutely impossible for the judges to be influenced by name or by prestige; they could not have shown favoritism had they wanted to. Each entry stood entirely on its own merits; it was not until all votes had been cast and total points counted that the identity of any of the contestants was revealed.

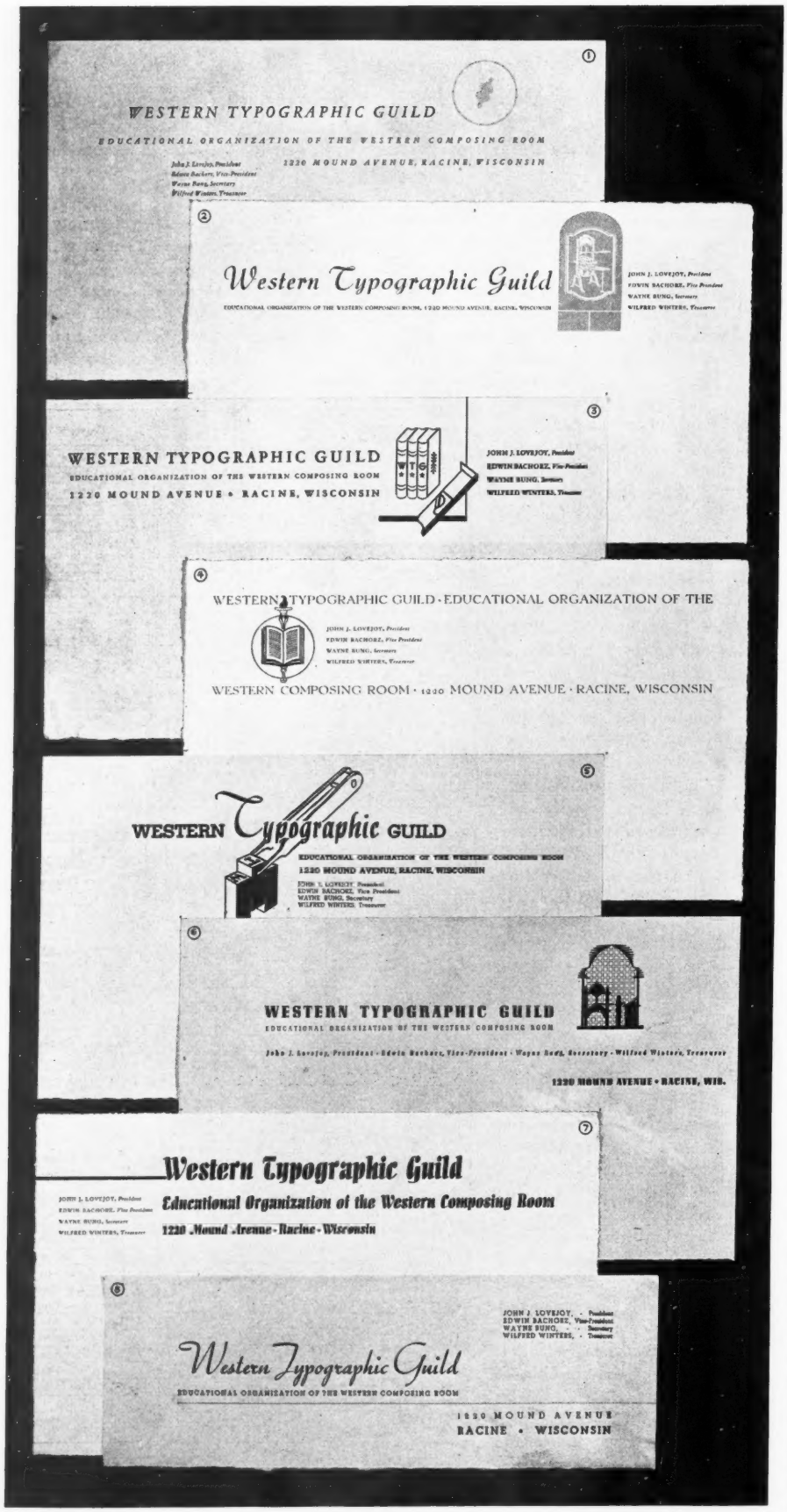
In the light of this fact, Mr. Tucker's prize-winning record is all the more remarkable. As the tabulation shows, his entries ranked first, third, fifth, eighth, and thirty-eighth. Several other contestants each won places with two or more entries, but none scored as copiously as did Mr. Tucker. It was a field day for New Philadelphia sure enough!

Mr. Tucker's triumph serves to emphasize the saying, "When you want a thing done right, go to a specialist." Note that Mr. Tucker, head of the Tucker Printing Company, has specialized in a letterhead service for printers, and serves clients in many parts of the United States and abroad. His portfolios, issued under the title of "Tucker Letterhead Idea Service for Printers," contain specimen sheets and analyses of designs; printers who subscribe to the service are thus armed with a variety of examples and talking-points with which to approach their customers.

In a previous letterhead contest sponsored by THE INLAND PRINTER, designs by Mr. Tucker placed second and fourth. As a matter of fact, Mr. Tucker's first typographic prize was won in 1910 in a

No.	JUDGES														Total	Contestant
	A	B	C	D	E	F	G	H	I	J	K	L	M	N		
64	6	10	1	9		6		9	9	10	9	10			79	J. F. Tucker
83	10	9		7	9			3	7	8					53	Algot Ringstrom
44		7		4		10	9			9				2	41	J. F. Tucker
33	8				1	9		10		7					35	Eino E. Wigren
61						5			10	5	10				30	J. F. Tucker
135						1	8						10	9	28	Frank Day
112				10							3	1	7	4	25	Joseph Thuringer
62			4							4		9		7	24	J. F. Tucker
91							7		5		8			3	23	The Parkhurst Press
3		8				8	1				5				22	J. P. French
58						3			2		7	8			20	Emil Georg Sahlin
107						7	10						2		19	Max McGee
133	5	5								3		6			19	Ralph Allen
8	3			5	6			5							19	Eugene P. Ehrhardt
122	2		8						8						18	Nils Buskqvist
169				8	4					6					18	William Peterson
16								6						10	16	Richard J. Hoffman
168			6		10										16	William Peterson
111	9			6											15	Francis H. Krieg
123		6												8	14	Harold L. Bumpus
141					3			7	4						14	Roland Otto
104				3					6		4				13	O. E. Booth
37									3		6	3			12	Ben Wiley
42		4								1		7			12	Ray Andersen
40								8		2					10	Ben Wiley
127						2	6	2							10	H. O. Goldsbrough
171			10												10	William Peterson
30			5					4							9	Valter Falk
59													9		9	Emil Georg Sahlin
85						4							5		9	Alex Walker
102			9												9	Nils Buskqvist
118			7		2										9	Karl-Erik Forsberg
128							3							5	8	H. O. Goldsbrough
142													8		8	Francis X. LaChall
170					8										8	William Peterson
14	7														7	H. W. Armstrong
79					7										7	Richard Hoffman
45			2									4			6	J. F. Tucker
146														6	6	David C. Robertson
174													6		6	R. K. Smith
27							5								5	E. J. Baker
46												5			5	Edwin Bachorz
78					5										5	Richard Hoffman
11	4														4	Edw. Kuschnereit
26													4		4	H. D. Wismer
48			3	1											4	Harry E. Kinzie
155							4								4	Frank Sichrovsky
60		3													3	Ralph Schwam
159													3		3	'Ironhead' Ransome
34				2											2	Eino E. Wigren
41												2			2	Ray Andersen
95							2								2	Gosta Landberg
124		2													2	Harold L. Bumpus
151											2				2	Frank Sichrovsky
17														1	1	A. Tommasini
75								1							1	John Bethune
119											1				1	Karl-Erik Forsberg
125	1														1	H. O. Goldsbrough
132													1		1	C. C. Redd
134		1													1	R. C. Petersen
187									1						1	Ernest H. Marriott

All entries that received one point or more are listed in the above tabulation. Prizes were awarded to the first sixteen names



title-page contest conducted by this magazine. In this connection, the first-prize winner writes: "I have received more inspiration from THE INLAND PRINTER's constant source of practical ideas and information than through any other trade publication."

Mr. Tucker began his apprenticeship in 1910 and then went through the customary routine of learning the printing business from the ground up. He writes: "In 1910 I was one of the first to take up and finish the I. T. U. course of instructions in printing conducted by The Inland Printer Technical School. This proved a wonderful help to me, and the practical instruction then received gave me a clearer understanding of the fundamental principles in printing and designing.

"In 1923 I decided to open up my own plant, and with the aid of my two oldest sons, who were just about to graduate from high school, I got a business started. During the past fourteen years we have succeeded in building up a very satisfactory commercial business, but during the past four years I have devoted a great deal of my time to letterhead designing. The designing of letterheads is not confined to our customers alone; other printers and paper manufacturers are among those who come to us."

In contrast to Mr. Tucker's background is that of Max McGee,

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1. *Second place: Algot Ringstrom, The Marchbanks Press, of New York City; type is black, ornament light blue.* 2. *Third place: J. F. Tucker, New Philadelphia, Ohio; type black, ornament gray.* 3. *Fourth place: Eino E. Wigren, Cleveland, Ohio; black type, with rules and subhead in red.* 4. *Fifth place: J. F. Tucker; type and decoration in black, with circle and flame in bright yellow.* 5. *Sixth place: Frank Day, of Perth, West Australia; black, with type characters and the word "Typographic" in red.* 6. *Seventh place: Joseph Thuringer, of Cleveland, Ohio; black type, second and fourth lines in red; ornament in red and black, cream-colored stock.* 7. *Eighth place: J. F. Tucker; type black, single rule in red.* 8. *Ninth place: The Parkhurst Press, Chelmsford, Massachusetts; type black, rule blue, stock a light cream. These, and entries on opposite page (with exception of number* 16*) received cash awards. Note that numbers* 11 *and* 12 *tied for twelfth place;* 13, 14, 15 *for thirteenth place*

of Springfield, Illinois, whose entry, winning nineteen points, gained a prominent place in the contest. Mr. McGee is twenty-two years old—and a first-year apprentice! He writes: "I feel rather abashed to learn that my humble entry has won any points. At the time I designed it I had served approximately nine months; I have had a difficult time in getting a chance to learn the trade.

"I have gained many good ideas from your publication. THE INLAND PRINTER, you might say, has been my text book. I also have a very good instructor, Ben Wiley, a fine inspiration."

Mr. Wiley, it is interesting to note, scored fewer points than his pupil in this contest! But he was quick to write a generous letter to THE INLAND PRINTER, when the awards were announced last month, speaking highly of Max McGee. Ben Wiley's distinguished typographic work is well known to readers of this magazine, who have frequently seen it reproduced in these pages.

Algot Ringstrom, whose entry secured the second highest number of points, is foreman of The Marchbanks Press, New York City. He has won high honors in many typographic contests; his work has frequently been reproduced in these pages. Mr. Ringstrom is from Sweden. In 1924,

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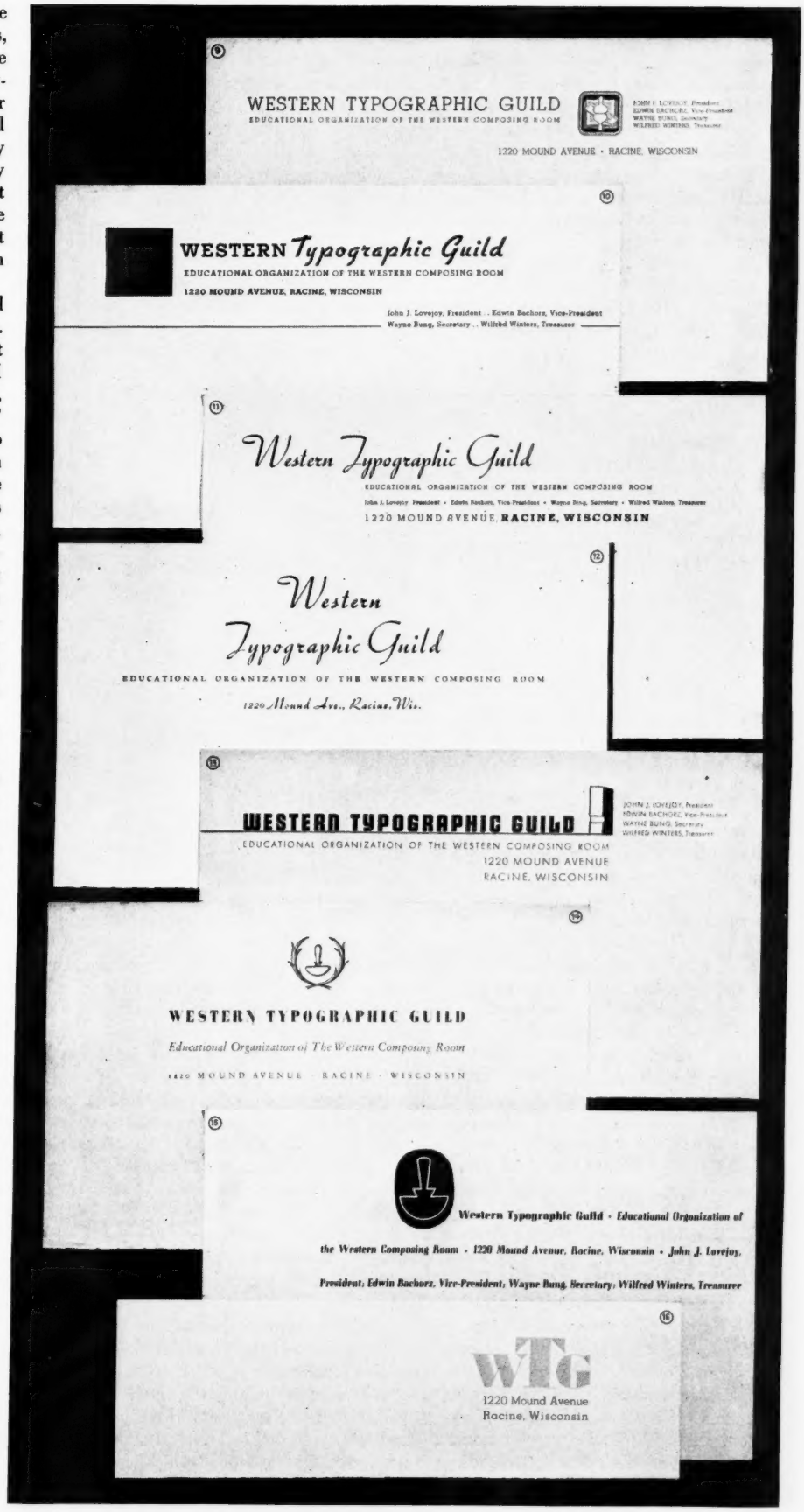
9. Tenth place: J. P. French, Philadelphia, Pennsylvania; type black, ornament red. 10. Eleventh place: Emil Georg Sahlin, of Buffalo, New York; "Typographic Guild," rule, and tint block in terra cotta; other type and illustration, black. 11. Twelfth place: Max McGee, of Springfield, Illinois; the "Western Typographic Guild" and "Racine Wisconsin" in orange; rest black. 12. Twelfth place: Ralph Allen, Rochester, New York; subhead and side border rules in orange; rest black. 13. Thirteenth place: Eugene P. Ehrhardt, St. Louis, Missouri; type black, ornament and rule in blue; buff stock. 14. Thirteenth place: Nils Buskqvist, Traneberg, Sweden; type black, ornament orange, stock buff. 15. Thirteenth place: William Peterson, Stockholm, Sweden; ornament and first three words in terra cotta; rest black; stock green-tinted. 16. Richard J. Hoffman, Los Angeles; initials blue-gray, small type black; rest of copy placed at bottom of letterhead



having finished seven years as a compositor in a leading plant, and a three-year night-school course in printing, he received a scholarship to study the craft in other countries. After a year of study in England and Germany, he returned to Sweden as typographer for a large printing house, and again attended a school, graduating as a master printer. In 1927 he came to America to work for the Axel Edward Sahlin Typographical Service, Buffalo. A year later he joined the Marchbanks organization.

Of his winning design Mr. Ringstrom writes: "A letterhead of this kind demanded a feeling of freedom, in contrast to the more serious type of heading. To obtain this result, the design was given an irregular shape without sacrificing stability. Garamond italic was used in not-too-large sizes—18-, 8-, and 6-point —freely letterspaced. A light blue color for the ornament added distinction and quietness to the design."

Like many other contestants, J. P. French, manager of the Fidelity Printing Company, Philadelphia, Pennsylvania, gave some of the credit for his success to faithful reading of THE INLAND PRINTER. "I regard back copies of your publication as the best part of my library," Mr. French writes. And he adds that he has entered *The Kablegram* contest, intending to give Mr. Tucker and the others "a stiff run for the prizes."

In addition to the winners listed in the captions on the preceding pages, the following contestants received one point or more: Francis H. Krieg, Indianapolis, Indiana; Harold L. Bumpus, Springfield, Massachusetts; Roland Otto, Oakland, California; O. E. Booth, Des Moines, Iowa; Ben Wiley, Springfield, Illinois; Ray Andersen, Racine, Wisconsin; H. O. Goldsbrough, Hamilton, New Zealand; Valter Falk, Stockholm, Sweden; Alex Walker, Toronto, Canada; Karl-Erik Forsberg, Stockholm, Sweden; Francis X. LaChall, of Hollywood, California; H. W. Armstrong, Lancaster, Pennsylvania; David C. Robertson, Worcester, Massachusetts; R. K. Smith, Erie, Pennsylvania; E. J. Baker, Houston, Texas; Edwin Bachorz, Racine, Wisconsin; Edward Kuschnereit, East Aurora, New York; H. D. Wismer, San Diego, California; Harry E. Kinzie, Tulsa, Oklahoma; Frank Sichrovsky, Chicago; Ralph Schwam, Wooster, Ohio; "Ironhead" Ransome, Waco, Texas; Gosta Landberg, Stockholm, Sweden; A. Tommasini, San Francisco; John Bethune, Oak Park, Illinois; C. C. Redd, Washington, D. C.; R. C. Petersen, Lincoln, Nebraska; Ernest H. Marriott, sending his entry from London, England.

Now let's see what the judges themselves have to say about their selections. Here are the comments of judge N:

"I found it difficult to select ten—as a matter of fact I would have preferred to select double or triple that number, there were so many outstanding entries.

"Certainly, a number of the letterheads were decidedly above the average. My decision was based on general excellence of design, which should be embodied in any good letterhead. [It is interesting to note that this judge was the only one to give first place to Richard Hoffman's entry, which lacked just two points of being in the money-winner class.—EDITOR.]

ALGOT RINGSTROM

An encouraging feature was the thoughtful use made of a number of comparatively recent type faces, such as Holla, and Allegro, Cartoon, Onyx, Kaufmann Script, and others.

"The reason I mention this particular point is because I notice a tendency on the part of some to use new types as soon as they are marketed, and such use is not always thoughtful. I also noticed that when script was used, as in a main line, roman and other types were combined in a harmonious and pleasing manner."

Judge E writes as follows "I found it quite simple to decide upon the first few letterheads for the upper ranks, but the competition became greater as the ranking position dropped. Just which letterhead should rank tenth was a difficult decision to make.

"My basis for judging the entries was two-fold: First, the success of the letterhead as a typographical design, and second, success of that typographical design in functioning as a letterhead. In general, the typesetting skill was good, and, with few exceptions, was not a factor in the judging. The question of satisfactory presswork I conceded all entries."

In commenting on his choice of Mr. Tucker's entry (number 61) for the first place, judge K writes: "This was selected as the leading letterhead because of the unique layout, color, type selection, and legibility." Of number 64—ranked second by this judge, but leading in total number of points—he writes: "The same comment applies here as applies to number 61—except that 61 has a better layout to its credit."

Judge B, the only one of the fourteen judges whose first and second letterhead choices coincided with the results of the total compilation, writes as follows: "Number 64 seems to me to be a distinguished, highly professional job; I very much like all of the first four I've chosen, but could wish that the cap lines in number 83 had been letterspaced a little more consistently. It would have helped."

Judges in the contest were as follows: Rex Cleveland, typographic designer, Chicago; John E. Cobb, foreman of composing room, Western Typographic Guild, Racine, Wisconsin; R. Oswald Cooper, Bertsch & Cooper, Chicago; J. L. Frazier, editor, THE INLAND PRINTER; Harry L. Gage, vice-president, Mergenthaler Linotype Company, Brooklyn, New York; Sol. Hess, associate art director, Lanston Monotype Machine Company, Philadelphia; Eric Leipprand, president, the Bauer Type Foundry, Incorporated, New York City; R. Hunter Middleton, director, type-face design department, Ludlow Typograph Company, Chicago; Douglas C. McMurtrie, director of typography, Ludlow Typograph Company; H. A. Nicholson, editor, *The Canadian Printer and Publisher;* B. Walter Radcliffe, advertising manager, Intertype Corporation, Brooklyn, New York; H. Lodge Robertson, typographic counsel, Chicago; Frank M. Sherman, director of publicity, Lanston Monotype Machine Company, Philadelphia; and Oliver Watson, Brigdens Limited, Toronto, Canada.

And thus ends another spirited competition of the kind that gives THE INLAND PRINTER a real thrill to sponsor. There is an enthusiasm and a warmth in contests of this nature that are seldom found in straight commercial production.

To all who entered this contest THE INLAND PRINTER extends its thanks and appreciation. We also thank the Western Typographic Guild, for its generously given permission to use its own letterhead for purposes of the competition. There'll be more contests, and we hope you'll all be back enthusiastically next time!

By Edward N. Teall

The Proofroom

Questions pertaining to proofreaders' problems are solicited for consideration in The Proofroom. *Replies cannot be made by mail*

Just a Wasted Comma

When reading *Proofroom* I cannot help but observe the practice that goes along with your preaching. As I read your article, "A Note on Uncle Sam's Hyphens," I noticed in the following what seems to me a superfluous comma: ". . . finding fault . . . with the practice (quite conspicuously my own, by the way), of adding . . ." The comma tripped me, and I had to read the sentence the third time before the meaning was clear.—*South Dakota.*

Superfluous is just exactly what that comma is. If one had to be used at all, it should have been dropped in ahead of the close-paren. But the right way to print it would have been ". . . way) of adding." This I say in all frankness, acknowledging the slip; but honestly, I don't see how the spare comma could have made it quite that hard to get the meaning!

How Many Commas?

Do you write "A, B, and C," or "A, B and C"? —*Texas.*

This month's queries are showing me up! Frankly, I always used to get along without that second comma, but have lately been trying to train myself to use it, because almost everybody else does. Its use does truly make the separation of the three items more complete, and prevents B and C being (as you might say) compounded in the reader's mind.

Printer Versus Agency

The following sentence occurred in a proof I was reading: "And it can be installed in just a few minutes time." I marked in an apostrophe after "minutes": ". . . a few minutes' time." The agency marked it out. Who is correct, please? I think I had it right.—*Minnesota.*

They will still be fighting over this old favorite when water starts flowing uphill. Since I am asked for a definite ruling, I will say I prefer the agency's style: no apostrophe. It wouldn't wreck any job of printing to run it either way, so long as it had the same form on all appearances. But it does seem a little easier to defend the apostropheless style than the other.

Certainly the expression is not a genuine possessive, and there is nothing omitted. Without the apostrophe, "minutes" and "time" may be taken as nouns in apposition—or you may say "time" is the main word of a phrase, governed by the preposition "of" understood: "a few minutes of time."

It isn't quite satisfactory either way. The expression is a bit freakish, from the grammatical point of view.

Eternal Fitness of "o' Clock"

Under the heading "Quirks of the Clock" you state: "But in the ordinary 'o' clock' the 'o' and 'c' are equals." That is equivalent to saying "Two and two equals four"—an absurdity. "O' clock" comes to us as a contraction of "of clock." It is five by the clock, or five of clock, the article being eliminated for the sake of brevity and euphony. So we have "o' clock," a combination of two distinct sounds or syllables. The Standard features it as a solid word, thus: "o'-clock." To set it in a headline as "o' Clock" seems to me to transgress the eternal fitness of the matter. The only excuse, as I understand it, is that since "clock" is a noun it has to be capitalized in a headline. Many times I have seen the contraction "o'coats" in advertisements. It would be just as sensible to render the word "o' Coats" as to print "o' Clock." Besides, "o' Clock" is a mechanical monstrosity.—*Florida.*

"O' Clock" is in no way to be likened to "o' Coats." There is not the slightest analogy, as to capitalizing, apostrophe, and spacing, that I can see.

Most assuredly the reason for the capital "c" is that "clock" is a noun. And the reason for keeping the "o" down is that it is merely a chopped off preposition.

True, the Practical Standard does enter "o' clock" with the syllable hyphen identifying it as a single, solid word: "o'clock." The word is so printed, too, in the definitions of "noon" and "midnight." Unfortunately for us, it occurs in simple, straight text, not in display, so there is no telling positively whether the editors would have written "O'clock"—although it is fairly to be inferred that they would.

In that case, I simply must exercise my good American right to disagree with authority and go my own way—be my own authority. And I am quite sure a collection of citations (especially if "weighted" according to the respectworthiness of the publications drawn from) would show a preponderance, in headlines and all sorts of display (except where freakishness is openly sought)—a very heavy preponderance—of "o' Clock" over "O'clock."

Another Echo of the Note

"Compounding fascinates" me, too. In your "Note on Uncle Sam's Hyphens" I found this, "One all too common error." It seems to me it should have carried hyphens, thus, "all-too-common."—*Oklahoma.*

Well, that wouldn't hurt my feelings a bit. I am trying to keep the hyphens down to a respectable minimum, using them only where they really do something that needs to be done; but there is quite a large body of usage favoring the tying up of such groups of words, just to show the world and especially the reader that the words are to be taken as a unit, a compound modifier—in this instance, of the following noun, "error."

But: the expression parses nicely, with "common" a simple, straight adjective modifying "error," with "too" an adverb modifying the adjective "common," and "all" another adverb, modifying "too." Not only does the syntactic relation analyze clearly and easily, but, even without the hyphens, the meaning jumps out at you from the page. So I think the hyphenless form quite okay. The real point is that this and similar expressions should be treated uniformly, all alike.

Literary Areas

Could you give me a rough idea how much difference it makes whether type is solid or leaded, as to the number of words on a page? —*Massachusetts.*

In "The Editor's Handbook," published by Kable Brothers Company at Mount Morris, Illinois, there is a useful table showing the number (necessarily only approximate) of words a square inch in the different sizes of type. Leaded and solid, in six-point, 34 and 47; in eight-point, 23 and 32; ten-point, 16 and 21; twelve-point, 11 and 14.

Nine-point type, leaded, figures out the same, by the square inch, as ten-point solid: 21 for each.

But such calculations are subject to many risks. If the copy contained mostly short words the count would be very different from that on matter in which long, scientific or technical words were of frequent occurrence. Then, too, it would make a difference whether the paragraphs

were long, with comparatively few short lines—or short, with many short lines.

When real figuring is needed, it is necessary to set a pretty good block of type in the different styles, whereupon it becomes a simple matter of elementary arithmetic to calculate the space required for the whole job. The larger the experimental unit, the more accurate the figuring will be.

They Is, Are They?

This letter results from another one of those shop arguments that couldn't be settled by the contenders. In a recent headline I wrote: "Dues Is Doubled." I wrote the headline with forethought, having in mind an association wherein the membership fee was increased from fifty cents to a dollar. The compositor changed the headline to "Dues Are Doubled." I protested, insisting the verb to be used should be governed by the meaning intended. Could you straighten us out?—*Minnesota.*

Well, sir, I'm not so sure! You see, I am with the compositor, because he shows respect for the forms of grammar; for the elementary propriety of standard usage. Don't think I am fooling; to say "dues is doubled," because you are thinking about the association as a whole, as a unit, is simply to chuck the whole idea of grammar overboard. "Dues" is a plural noun, and requires a plural verb.

The only way I know to straighten this matter out is to say that the compositor was 100 per cent right, and the headline writer was 100 per cent wrong. This is not a matter of individual judgment or preference as between two or more possible styles; it is a simple matter of the fundamental principles of grammar.

It's Quite a Difference!

Please tell me just what is the difference between "oneself" and "one's self."—*Virginia.*

The former is just about equal to "yourself," "himself," "herself." The latter is stronger—a noun modified by the possessive pronoun. You say "One should protect oneself," but "One may not worry about his possessions but must always safeguard one's mind, one's character—in short, one's self." "Oneself" appears in print, probably, a hundred times or more for every time "one's self" properly shows up.

Force of Habit

There's an old fellow in our proofroom, or rather corner, who says he just can't work unless he has his pipe in his mouth, so, as we have a strict no-smoking rule, he always has his old corncob out, and no light. How's that for foolishness?—*Ohio.*

I'm not so sure it really is foolish at all. I've been a pipe smoker for many years, and I honestly believe I'd do more work, and perhaps better work, if I could puff my way through it. Be tolerant!

One Verb, Two Objects?

My dad is a proofreader, and a subscriber, so I see your stuff each month, and find it interesting, in connection with my school work in grammar. Now, I wish to ask you a question, about the sentence "I envy you your opportunity." Please tell me how that works out, and I shall be very grateful.—*Wisconsin.*

It certainly is a pleasure to hear from the Rising Generation (capitals of respect) and we are happy when we can help it with its problems.

Here we have a simple declarative sentence, with the pronoun I, first person singular, nominative case, as subject of the verb, "envy."

And now comes the sticker. Has the verb a double object, "you" and "opportunity," or is "you" the object and "opportunity" governed by something like "for" or "on account of," not expressed but understood, mentally supplied by the reader of the sentence?

You pays your money and you takes your choice. Personally, I incline to favor the second possibility. You don't envy the opportunity; you envy the person addressed, because the opportunity is his.

HELL BOX HARRY

By Harold M. Bone

Many a feminine artist who has *designs* on a book jacket has the *same thing* on the author.

One stationer was such a hypocrite, even the carbon paper he handled was *two-faced.*

When a sudden cold *wave* hardens up rollers, a pressman is apt to be all *at sea.*

According to one authority, *binding* is the *backbone* of the publishing industry.

Efficient electrical equipment on a press makes it easy to *throw in a switch*—in fact, it's a *snap.*

When a bindery salesman lost his price book, he had to use *round* figures in quoting on some *flat* stitching.

A catchy *title* has frequently brought an author a handsome *royalty.*

If a metal man took his pigs
(To ask this, I've been achin')
And kept them in a ruler's pens,
Would they bring home the bacon?

Musclebound With Caps

In a New York bus I saw a card that began about like this: "Abraham Lincoln, When President Of The United States, Before The Day Of The Auto"—every single word starting with a capital letter. Would you call that a strong style?—*New York.*

Decidedly not! It is weak—spotty, like a case of measles. The capitals lose their character when used so undiscriminatingly. They are like cusswords overdone. There is nothing weaker than "strong language" dished up too liberally.

Capitals are used to mark off the start of a new sentence, and for proper names and titles of respect. In headlines or any sort of display matter, they should be used sparingly, on main words only. On words like "and," "of," "the," they are completely out of place.

There is no inherent strength in capital letters. They are like italics, used for contrast; the capitals with lower-case, and the italics with roman. Text all in caps is not strong; it is actually weaker than the combination of upper- and lower-case. Try covering half the line, and see how hard it is to "get."

The fewer capitals we use, the stronger are the ones we do employ.

This is not intended as encouragement for those who would do away with capitals and write "new york," and the like, just to be "different." The next step after that is to discard punctuation. It is a step toward anarchy in print.

Indefinite Number

More than one is, or more than one are? I cannot figure this one out.—*Connecticut.*

Another queer quirk of the language, to vex the poor rulemakers! There is (or should I say there are?) more than one way to work it out. You might say "more" is a singular subject—or you can be stiffly logical and say that more than one is always more than one and that therefore a plural verb is needed.

It seems to me this is distinctly one of those situations in which simple common sense must govern the writer's choice, and that common sense says, It is better sometimes to use the singular verb and other times to use the plural. I would say "More than one is too much"; also, "More than one are missing." The distinction, I think, is simple enough and clear enough to make its own way without elaboration.

TIMELY TALKS AT I.T.C.A. SESSION

Constructive talks on important subjects mark eighteenth annual convention of trade compositors

Standing out prominently as one of the highlights of the eighteenth annual convention of the International Trade Composition Association, held at Cleveland, Ohio, October 11 and 12, was the constructive talk, "Who Is to Survive?" Joseph T. Mackey, president of the Mergenthaler Linotype Company, the speaker, started by quoting a statement from the introductory note to the U. T. A. Ratios for Printing Management:

"It is evident that the business which will earn reasonable profits in the future is the one that has a properly balanced and sound financial structure, has costs and expenses in line with economic price levels, can most readily meet changing business conditions, and is managed by officials and executives who are far-sighted enough to recognize and be guided by sound business fundamentals. It is, therefore, highly appropriate to urge all executives and officials to make honest, unbiased, and far-sighted analyses of their affairs."

"This," said Mr. Mackey, "is the definition of a perfect business, in any line of industry, and at the same time a working ideal for the service to be rendered by any national or international business association today."

Analyzing the statement he had quoted, Mr. Mackey called attention to the fact that many "come into the ownership of a plant through their technical ability, thrift, and ambition. They bring to the newly opened trade plant mechanical or sales ability, or both, but have little of the business experience which too often must come painfully by the cut-and-try method," adding parenthetically, "and the other version of that is '*Cut* the price and *try* to survive.' "

"Reasonable profits," he continued, "of course, are not for us to set beyond those limits where taxation becomes preemptive." Citing interest and penalty rates imposed by Government agencies, after stating that "the present value of money at work is variously indicated by Governmental mandates," Mr. Mackey emphasized the point: "Certainly business is entitled to a percentage of reward on its invested money at least commensurate with the facts."

Referring to the need for more effective selling throughout the printing industry, Mr. Mackey said: "When there shall have been developed in the printing industry (I am speaking generally, for some of the firms have individually developed fine selling organizations) a proper system of marketing, through sound, efficient, and adequate salesmanship backed by a proper advertising campaign, I believe we shall look back with horror at these times of lethargy. The tremendous volume that can be brought to the organizations devoted to printing and advertising under a broad, comprehensive selling and advertising campaign should stimulate every branch and every phase of the graphic arts toward unified action."

Talk of Joseph T. Mackey on "Who Is to Survive?" highlight of the trade compositors' convention, held at Cleveland, October 11 and 12

Important essentials for satisfactory copy which is to be photographed and printed by the lithographic offset process were emphasized by William H. Wood, of the Harris-Seybold-Potter Company's research laboratories, under the subject "Type, Ink, and Proofs for Offset Work." Considerable discussion centered around the description of the Cleveland metal plan, as given by Arthur Roth, of the Roth Typesetting Company, Cleveland. H. W. Hacker, of the Hacker Manufacturing Company, Chicago, created interest by his talk on "Restoring Contact With the Pressroom," answering many questions which had been handed in by those present. Frederic W. Goudy, leading type designer and art director of the Lanston Monotype Machine Company, was given a rousing reception when he rose to speak on "Type and Design." J. L. Frazier, editor of THE INLAND PRINTER, discussed the different entries in the advertising exhibit which was a prominent part of the convention. Ben C. Pittsford, of the O. K. Light Type Foundry, Chicago, gave an illustrated talk on "The Parade of the Leaden Soldiers." C. H. Ackerman, art director of The Manning Studios, Incorporated, emphasized essential features in the design of advertisements in an address on "Layout and Design."

Certificates presented for entries in the exhibit of advertising were awarded as follows: For the most meritorious piece, The Composing Room, Incorporated, New York City. Class A, cities of less than 250,000 population, first award to Clyde B. Tryon, Omaha, Nebraska; second to John W. Shields, Bridgeport, Connecticut. Class B, cities of 250,000 to 500,000, first award to Rochester Monotype Composition Company, of Rochester, New York; second to Mono-Trade Company, Minneapolis, Minnesota. Class C, cities over 500,000, first award to The Composing Room, Incorporated, New York City; second to John C. Meyer and Son, Philadelphia, Pennsylvania.

With the report of the Budget Committee showing a balance on hand in the treasury, expenditures during the year being less than income, an enlarged budget for the coming year was adopted. It was also decided to hold the spring meeting at Toronto. And with two new appointments to the Executive Committee the list of officers was reëlected, the official roster being: Sol M. Cantor, president; Herbert F. Czarnowsky, elected vice-president; John W. Shields, treasurer; William E. Lickfield, executive secretary. The Regional vice-presidents: North-Eastern, Kimball A. Loring; South-Eastern, Neil J. Crowley; Mid-Western, Bernard Snyder; Pacific Coast, Archie J. Little; Canadian, Ed. T. Cooper. Executive Committee: Ben Baarlaer, Herman Lewis, Arthur Meyer, Lester Neumann, Ernest Osterland, Arthur Overbay, Edward B. Fales, and Walter Sears—efficient executives all.

House-Organ Parade

Reviewed by ALBERT E. PETERS

THIS MONTH, a few words about the printer whose guileless physiognomy appears below. "That face is this white man's burden," says the bearer of it. We happen to know that the burden hasn't bogged down the bearer to any considerable extent. We also happen to know the circumstances under which the picture was taken.

One day, for positively no reason whatsoever, Al Lambert, in his shop in the Boyer Building, Detroit, clapped on his hat, walked down the hall to the studio of a photographer friend, sat down in front of a camera, and said, "Shoot me a pitcher." Without further ado, Charlie Bowen threw the switch, and shortly thereafter his subject was presented with a typically excellent Bowen print. Al took one look at it. "Danged good," he said, and pulled another loose leaf off his cigar.

Genuine Specs, Real Stogy

We record the above incident so that there won't be any mistake about the pose. It *isn't* a pose—and those aren't "props." The hat, glasses, cigar, *et cetera*, are Al Lambert to the life. Not quite to the life, either, because a photograph can't give you the full effect of that double-barreled sideways glance, the irresistible, wide-open, silent laugh, or the remarkable raising of eyebrows and wrinkling of forehead that accompany it. . . . But we didn't set out to talk about the face, which, after all, is Al's own business. We want to tell you something about his house-organ, *Cross-Roads Gossip*, which he has been publishing, off and on, and in various forms, for a considerable number of years.

The Cross-Roads Gossiper

Cross-Roads Gossip, in whatever format it happens to appear, is as informal and unpretentious as its name. Al comes from a little town called Hatchley, in Ontario, Canada, and he claims that he himself is as fine a gossip as ever pulled a proof. His copy backs up the claim; short, humorous paragraphs, under the heading of "Al Sez," and chunks of original verse deal with a variety of subjects, including those which are loosely classified under the heading of human foibles. ("Al Sez: Tangleberry juice an' steerin' wheels ain't cumpatible.")

We could pluck gems from the "Al Sez" columns all day and not begin to exhaust the mine. But for the present we'll content ourself with telling you about the remarkable *slogan* Al has cooked up.

Says It in Six Words

Sit tight and we'll give it to you: "*Al Lambert is a good printer.*" Yep, that's positively all there is to it. He prints it on the backs of his envelopes—a reverse plate, in red—and he displays it prominently in *Cross-Roads Gossip*. A simpler, more obvious statement would be hard to imagine. It's what hundreds of printers, the country over, tie themselves into knots trying to say. Al Lambert says it in six words, every one of which is straight to the point.

On occasions he amplifies it. As witness this piece of copy from a recent issue:

"*Cross-Roads Gossip* does not claim that it is published in behalf and for the benefit of its readers, but it does boldly proclaim that Al Lambert is a dawggawn good printer . . . a fact which could prove of real benefit to everyone who buys printing.

"I get weary of these house-organs that explain the reason for their being with the assertion: 'Published in the interest of our clients.' That's a lot of hooey! . . . Advertising of every description has just one job . . . and that job is to create an outlet for some form of merchandise.

"To tell you that I send *Cross-Roads Gossip* for your benefit would be an insult to your intelligence. The fact is, I am a pretty good printer [Hey, Al! why not stick to your guns?] and this is my method of telling the public about this fact. If I tell enough folks that I'm a good printer and back up the claim with good printing, the law of averages will provide me with sufficient clients who have sufficient cash to cause meals to come my way in regular sequence.

"And so, because I like to eat and to enjoy the odds and ends that are considered necessary, I reiterate the truth that I am a good printer . . . and that I want you for a customer."

Foolish Argument 1,798

We got into a discussion the other day—at least we sat on the edge of one—about which is the more important to the success of a house-organ—the contents or the appearance. In other words, which has the best chance of being read—a well written, poorly printed publication, or one that is excellently printed but very dully phrased? (A foolish argument, of course, but you can always find someone who'll debate it hotly, perhaps just to be perverse.)

During the course of a month we receive many house-organs that are neither well written nor well printed; we receive a few in which typography and presswork are considerably better than the text; and very few in which the text is first-rate and the printing is poor. Why this last should be true, we don't know, unless it's because a smart copywriter is smart enough to insist on getting all the help from the printer he can. But we do know that when a house-organ turns out to be as good as it looks—when its text is as good as its texture, so to speak—we experience a curious, small glow of triumph, as though we, and house-organs everywhere, had been justified, even exalted, by the mere existence of a perfect specimen. This probably is putting too fine a point on the matter, but a house publication that really clicks is a pleasure.

Allan Lambert, the Detroit printer-philosopher, apologizes for face, but not for his house-organ

Business of Clicking

A good example of the type of house-organ mentioned above—a house-organ that clicks at first sight—is found in *Webb Lines*, issued by the Webb Publishing Company, Saint Paul, Minnesota. This little booklet (5¼ by 7¾) started out in high gear last July, and has been picking up speed ever since.

For one thing, there's a lot of reading matter packed into its sixteen pages plus cover. For another thing, the reading matter is eminently *readable*—and, surprisingly enough, it's largely devoted to what is commonly called "shop talk." You get the impression that the editorials have been written by someone with a vast enthusiasm for, and a comprehensive knowledge of, printing and advertising in all its phases.

Salesmanship, writing ability, a sense of humor, and remarkable ingenuity in the matter of ringing interesting changes on the ancient theme of printing-house service—these are the qualities seemingly possessed by the editor of *Webb Lines*. He talks shop—and makes you like it. Sorry we can't tell you more specifically how to compound the formula; it's just one of those things—rare and worth plenty to a printer.

Short Straws and Squibs

P. D. Q. Direct Mail News is a brisk four-pager issued by the Gaw-O'Hara Envelope Company, Chicago. (This is the outfit whose experiments with colored stationery have resulted in the notable "Glow-Tone" papers.) Editor Edwin E. Geiger does a good job of presenting pertinent facts succinctly. A column of "Answers to Postal Queries" is an excellent feature, embodying data of genuine interest to users of direct mail. . . . Impeccable typography is a distinguishing characteristic of *First Proof*, eight-page house-organ (4½ by 9) issued by Patterson & Sullivan, advertising typographers, San Francisco. Each issue is designed by a different man in the shop. E. H. Cagley's recent production was a beaut.—simple yet forceful.

"Gittin' Worser" Sez Al

We weren't going to say any more about Al Lambert's face, but we've just run across another statement of his own in reference to it. "In earlier years," sez Al, "before illusions withered, the Little Woman entertained high hopes that with proper cooking and various forms of black magic this face of mine might in some way be altered, and she was blindly confident that any alteration meant improvement. . . . But I fooled her . . . the thing got worse an' is gittin' worser." Frankly, we don't think it bothers him much. The photograph reproduced here has appeared on more than one occasion in *Cross-Roads Gossip*, boldly inked and prominently displayed. We have a feeling that Al is as satisfied with his features as are his countless friends. At any rate, we always consider it a pleasure when those features appear.

The Month's News

Brief mention of persons and products, processes and organizations; a selective review of printing events, past, present, and future

Vocational Group to Baltimore

December 1 to 4 is the time scheduled for the thirty-first annual convention of the American Vocational Association, which is to be held this year in Baltimore, Maryland. Following the custom of recent years, sectional meetings on vocational education as it applies to printing will be held, the subjects for discussion being planned with a view to emphasizing various phases of printing education. Allan Robinson, principal of the Ottmar Mergenthaler School of Printing, Baltimore, is chairman of the local committee on printing work.

The program for the graphic arts section, of which Harold G. Crankshaw, of the Central High School, Washington, D. C., and president of the National Graphic Arts Education Guild, is chairman, includes: "Placing Personnel in the Plant," by Dr. Vernon P. Scheidt, Waverly Press, Baltimore; "Modern Apprenticeship," by W. F. Patterson, executive secretary, Federal Committee on Apprenticeship Training, Washington, D. C.; "The Place of the School in Training for Industry," by J. Henry Holloway, principal, New York School of Printing, New York City. Glen U. Cleeton, head of the Department of Printing, Carnegie Institute of Technology, Pittsburgh, will be the discussion leader of the program section.

Molded Rubber Plates

From the Molded Rubber Printing Plate Company, Chicago, Illinois, comes a portfolio of examples of printed matter produced through the use of rubber plates. While the specimens included in the portfolio are more specifically examples produced on the multigraph—for use on which the rubber plate is mounted on a flexible brass backing in order to permit easy curving—they show distinctly the advantages of the plates and their possibilities for use on regular printing machinery.

The process is known as "Para-Mold," and the plates, we are advised, can be made either patent-base thickness or mounted on wood, type high. Type forms, unmounted zinc etchings, or electrotypes can be used for the molding.

The character of work done on the specimens included in the portfolio, all of which, it is stated, are taken from actual runs and are not specially selected examples, is excellent. A variety of pieces is given, such as statement heads, ruled blanks, letterheads, menu covers, and announcement folders on heavy cover stock, some in two colors. The lay of ink is good, as is also the register.

Many advantages are set forth for "Para-Mold" rubber plates. It is said that users report runs of over a million impressions with better results than obtained with metal. It is also stated that the plates require less ink, and very little if any makeready. Also, ease of filing and the small amount of space required for filing are emphasized. Likewise, because of the fact that the plates are resilient, there is less wear on bearings, gears, platens, and so on, and form rollers receive less wear and last longer.

The company announces a complete plate-making service, that includes typesetting, wax engraving, artwork, photoengraving, electrotyping, in addition to the making of the rubber plates themselves.

Printers National Association

Members of the Printers National Association, an organization of employers of union labor, met in sessions on Saturday and Sunday, October 9 and 10, preceding the opening of the U. T. A. convention at Cleveland, Ohio. An address on "Current Industrial Relations Problems," by Dr. William Haber, professor of economics at the University of Michigan, followed by a general discussion of activities for the coming year, formed the highlights of the Saturday sessions. As an outcome of the discussion it was decided that the association would continue to confine itself to the compilation and dissemination of factual data pertaining to labor matters, a greatly increased budget being adopted in order to permit a material increase in the scope of the association's service.

Sessions on Sunday were devoted to an open-forum discussion of problems connected with composing room, pressroom, and bindery operation. In the evening the members gathered for a dinner, with Senator George L. Berry and Charles P. Howard as the scheduled speakers. As both were detained at the A. F. L. convention in Denver, the principal address of the evening was made by William McHugh, vice-president of the International Printing Pressmen and Assistants Union, other speakers being Public Printer A. E. Giegengack, and Clark R. Long, assistant director of the U. S. Bureau of Engraving and Printing, and president of the International Association of Printing House Craftsmen, also Thomas P. Dunwoody, director of the Technical School for Printing Pressmen.

Several local closed shop groups as well as individual establishments not heretofore affiliated with the association were represented and indicated their intention of joining forces with the association, which now has local groups in twenty-two cities.

Officers were reëlected, the official setup being I. T. Alderson, of St. Louis, president; Harry O. Owen, Chicago, Edward J. Mordaunt, New York, and B. M. Carlisle, San Francisco, vice-presidents; George W. Rosenthal, Cincinnati, secretary-treasurer; Gerald P. Walsh, Washington, D. C., executive secretary. The board of governors includes Sam B. Anson, Cleveland; E. F. Barvoets, Albany; Garner V. Bramwood, Indianapolis; J. P. Broman, Minneapolis; S. Leigh Call, Springfield, Illinois; Oscar M. Hazelton, Scranton; R. C. Hughes, East Stroudsburg, Pennsylvania; H. G. Kable, Mount Morris, Illinois; Harry J. Miller, Washington, D. C.; Francis A. Roney, Pittsburgh; Ferdinand Voiland, Topeka, Kansas.

London School Year Book

Once again we have the pleasure—a pleasure we look forward to each year—of inspecting the year book of the London School of Printing and Kindred Trades, London, England. It is always an inspiration to go through the pages of these year books, and to see the high character of the instruction given the students in that school, for the year book, it must be understood, is produced by the students, under the supervision of the instructors, of course, and is published to demonstrate the progress made year by year, as well as to emphasize the practical nature of the training students receive at the school.

Even the container in which the year book is mailed has afforded practical training in carton work, as the rule form was made up in the composing department, and the cutting out done in the presswork department.

The book itself is 8½ by 11 inches, this issue being nearly an inch thick. It contains examples of about every type of composition, both machine and hand, straight matter and display, that a compositor would be called upon to handle, and in addition there are excellent examples of presswork, including single-color illustrations and four-color process specimens, also examples of lithography in colors and monotone, very inspiring.

The opening pages of the book—given over to the foreword, the report of the year's work, several speeches, tributes, and appreciations—are handled in several styles of page arrangements. In one section, hand-drawn layouts are reproduced effectively.

A new feature we notice this year is included under the title, "Science Applied to Printing," this showing eight photo-micrographs of printed matter illustrating the characteristic features produced by the letterpress, lithographic, and photogravure processes.

At the back is a supplement giving the fifteenth series of craft lectures delivered at Stationers' Hall in London during the session of 1936-1937. Here is a record of craftsmanship and activity setting a high mark to shoot at.

Dwight L. Smith Dies

Dwight L. Smith, president since 1905 of the Caxton Company, of Cleveland, Ohio, died September 25. Born at Waterford, Pennsylvania, in 1867, Mr. Smith went to Cleveland as a young man and learned the photoengraving business, specializing as a photographer, first with the Climax Engraving Company and later with S. R. Mason. The Mason business was succeeded by the Caxton Engraving Company at the turn of the century, and shortly after was incorporated as the Caxton Company. Joining the organization as a photographer, Mr. Smith became president at the time it was incorporated, retaining that office until his death.

While Mr. Smith continued his interest in photography and engraving, that work being

closest to his heart, under his direction as president the Caxton Company built a wide reputation as producers of fine printing and as sound craftsmen in every department of the plant.

Mr. Smith was the first president of Cleveland Local Number 24, I. E. P. U., and was also president of the Cleveland Institute of Photoengravers in 1920. He served as treasurer of the Central States Association of Photoengravers from January, 1920, to December, 1926, when he resigned the office.

New Ink-Specimen Books

A rather novel idea has been carried out in connection with the production of a set of new ink-specimen books by the General Printing Ink Corporation showing its "SUveneer" inks. The books are assembled in portfolio form and Spirobound, the covers, of heavy card, printed from reverse etchings in three colors, a deep violet, medium yellow, and light red. Opening to the first inside page we find another reverse etching, covering the full sheet, carrying the descriptive matter regarding SUveneer inks, in which it is said they are an entirely new product of the Sigmund Ullman Company's research laboratories, this new development in gloss inks making unnecessary the excessive use of heavy gum varnishes, and allowing greater concentration of color pigment with resulting brilliance.

Turning over the first leaf we are confronted with an array of colors, the specimen sheets being graduated in size so that about one-eighth inch of each following sheet is exposed, showing the full range of colors at a glance. These specimen sheets are in two sections, in each case showing the color printed on label litho stock at the top, while the bottom sections are printed on offset enamel—this for the one book showing the inks for labels and folders. There are three of the specimen books, it should be said, the two others showing the SUveneer inks for containers, and for cartons. In the one for containers, the upper portions of the specimen sheets are printed on a jute liner stock, the bottom sections on a kraft liner. In the one for cartons, the upper sections are on clay-coated stock, the lower on patent-coated.

An accompanying letter from the company states that "It has been our aim to make these specimen books as comprehensive as possible. For the convenience of the printer, the label maker, the carton and container manufacturer, we have illustrated the inks on the actual stocks used in their respective fields."

Linotype Staff Changes

Announcement of changes and additions to the staff of the Mergenthaler Linotype Company includes the transfer of Karl W. Bucholz from the mid-west agency to the territory in eastern Nebraska and North and South Dakota, this territory formerly being covered by Carl Myers, who has become a member of the agency's service department. Starting his apprenticeship on a country weekly paper while still going to high school, Mr. Bucholz later worked on papers in several cities, and from 1921 until he became a member of the linotype company's staff in 1936 he was a machinist-operator and also serviced linotypes in Huron, South Dakota, and the vicinity.

The appointment of William Henderson as linotype demonstrator at the Chicago agency is also announced. Mr. Henderson has had fifteen years or more in the printing business, for seven years operating and taking care of linotypes in various plants in Ohio. He was assistant foreman of the Egry Register Company, Dayton, Ohio, before starting with the Chicago agency.

Akron Publisher Builds

Streamlining of new buildings for better lighting and greater efficiency, as well as for a more modern and smarter appearance, is the keynote of present-day construction as evidenced by a number of buildings that have recently been erected for printers and publishers. The latest structure of this character brought to our attention is the one for the Saalfield Publishing Company, Akron, Ohio.

The Saalfield company publishes more than 1,200 different titles, largely books for children, which are distributed principally through department stores and the large chains. The books will be stocked in the new building with the exception of a part of the third floor, the latter space being for editorial and business offices.

Of four stories and basement, the building has a total floor space of 134,000 square feet, and is designed with a view to the later addition of three extra stories, the extensions of the columns having been carried up through the roof for this purpose. Reinforced concrete floors and set-back columns, which permit the introduction of continuous horizontal runs of steel sash, are among the features included in the construction. An overhead bridge connects the warehouse section with the press buildings and bindery where production of the volumes is concentrated. The building is being erected by the Austin Company.

New Paper-Sample Books

Two new sample portfolios just off the press have been received from the Kimberly-Clark Corporation, Neenah, Wisconsin. The first, carrying the title "Proving the Printability of Kleerfect and Hyfect," shows examples on the different weights of these two papers, in straight black-and-white and colors, including process work, giving an excellent demonstration of the work possible on these surfaces. Introductory matter calls attention to the fact that the plates used in the portfolio in almost every case were not engraved specially for the purpose; also that the pressroom conditions under which the book was produced were in every way those which obtain in the regular run of work; likewise that medium priced inks were used.

The second portfolio, entitled "Nuts, Bolts, and Machinery Printed on Kleerfect," was prepared especially for industrial advertisers who issue catalogs for distribution among buyers of industrial equipment, and gives practical evidence regarding the production of catalogs and mailing pieces on Kleerfect. Excellent suggestions for treatment of illustrative material and for page arrangements are given.

E. Kenneth Hunt Dies

News of the death of E. Kenneth Hunt came as a distinct shock to his many friends throughout the printing and related fields. While in attendance at the semi-annual meeting of the Association of National Advertisers at The Homestead, Hot Springs, Virginia, Mr. Hunt was stricken with a heart attack and died suddenly on Thursday evening, October 28. Since 1924 Mr. Hunt had held the position of manager of sales promotion and advertising with the Champion Paper and Fibre Company, of Hamilton, Ohio. He was widely known in both printing and advertising circles, being in demand as a speaker before various graphic arts groups, and was a frequent contributor of articles to various journals. He was recognized as an authority on the subject of paper. His loss will be felt keenly, not only by his associates in the company but by many others who had become accustomed to call upon him when confronted with problems in connection with the use and handling of paper.

THE COÖPERATION OF OTHERS MAKES THIS POSSIBLE

● **From the standpoint of total pages, this issue of *The Inland Printer* is the largest one since the December issue of 1931. From the standpoint of paid advertising pages, it is the largest one since the early days of the depression. These facts are significant to advertiser and reader alike.**

There are at least two elements that play an important part in making this large issue possible—elements essential to every successful publication.

First are our readers—the leading and progressive printing executives—who read *The Inland Printer* every month, turning to it as the authoritative source of information in the printing industry.

Second are our advertisers who realize that the quickest and most effective way to get their sales messages across to the printing executives is through the advertising pages of what the vast majority of progressive printers consider "the leading publication in the printing industry."

The third element, of course, if it can be considered as such, is *The Inland Printer's* staff, whose policy is always not only to report all the news of the printing industry, but to take a definite stand on certain issues, to get down to the bottom of things in controversies and present a true picture of existing conditions within the industry.

B. M. Des Jardins Dies

Benjamin M. Des Jardins, one of the early workers in the development of typesetting devices, died on October 10 at West Hartford, Connecticut, as the result of injuries received when he was struck by an automobile as he was alighting from a bus. He was returning from a party given in honor of his seventy-ninth birthday anniversary.

While working as a reporter on the Kalamazoo *Gazette* Mr. Des Jardins became interested in the development of typesetting machines, invented a combination typesetting and justifying machine, and moved to Chicago where he opened an office and devoted his efforts to designing machinery of this nature.

In his "History of Composing Machines," John S. Thompson states: "B. M. Des Jardins brought out his automatic justifier in 1887. In this machine the line is assembled with brass separators between the words. Each time the space key is struck it is recorded, and the line when completed is measured and a computing device calculates the proper combination of spaces necessary to do the justifying. The line is then moved forward, and the first word pushed down into a movable channel, the brass separator preventing more than the first word entering. This word is then run backward to the space channels, and a type space of proper size is released and pressed downward and takes the place of the temporary separator.

"The word and space are now advanced and the second word pressed down, both moving backward to receive the next space, and this is continued until the whole line has received the proper justifying spaces."

Junior Executives Meet

Among group meetings or conferences during the U. T. A. convention at Cleveland, Ohio, one that should be mentioned was that of the junior executives, held on Monday afternoon, October 11. The purpose of the organization is to develop young men for leadership in the industry, or, as given in the constitution: "To serve as a means for the dissemination of such knowledge as will help train employes in the graphic arts for a position of responsibility and leadership in their chosen branches of the industry by (a) better understanding between members and competitors; and (b) educational mediums."

To achieve these purposes, the organization has developed the following program:

"1. Create a plan of mutual understanding and responsibility for member competitors so that the specter of unfair competition may be well dissolved in the light of ethical business practice of today.

"2. Sponsor authoritative lectures and discussions within member clubs to treat practical problems arising in production, sales, and management divisions of the various graphic arts processes available.

"3. Organize special study within the clubs for research in selected fields in the industry, and acquaint the other clubs with their findings that all may share the knowledge of such work.

"4. Coöperate with other graphic arts associations whose purposes or endeavors coincide with those of the organization, and by a consolidation of efforts present information of interest and benefit to all concerned.

"5. Preserve the heritage of the art of printing, and advance the importance and distinction of the industry in the world of today."

Stanley R. Rhinehart, of Edward Stern and Company, Philadelphia, was elected president of the group for the coming year. A promotion or publicity committee is in process of formation, and upon this committee will rest much of the responsibility for promoting the work of the group. Several local or regional groups have already been started, and efforts will be made to extend the work through the formation of more of these local groups.

Chadwick With Intertype

Albert Lee Chadwick, for more than twenty years connected with the printing and publishing field, has been appointed by the Intertype Corporation as representative to cover the states of Tennessee and Mississippi. Beginning as an apprentice with the Post Publishing Company, of Opelika, Alabama, later working as a typesetting-machine operator with other printers and publishers in southern states, Mr. Chadwick has a practical knowledge of the field. For a period of ten years he was a newspaper publisher himself, first publishing the *Herald*, at Eddyville, Kentucky, and later the *Recorder*, at Kingsburg, California. He will make his headquarters at the southern office of the Intertype Corporation, 1007 Camp Street, New Orleans.

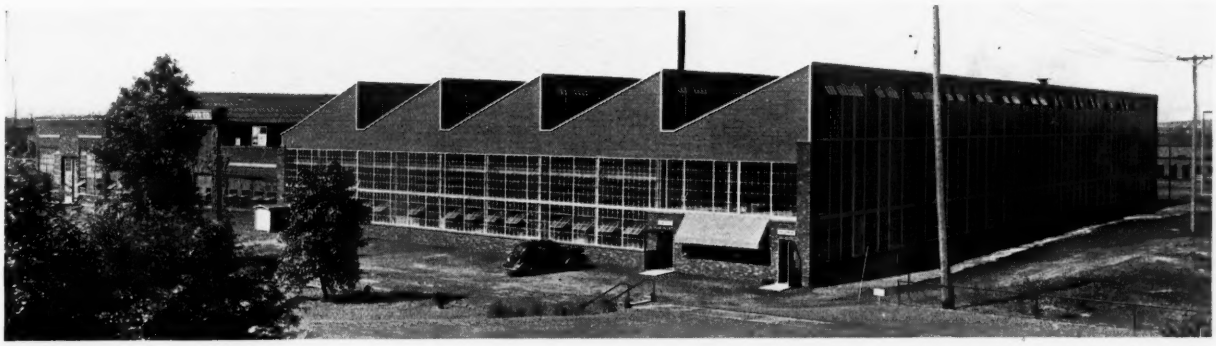
Knoll Making Western Trip

For the purpose of visiting printing centers in the West, and making several stops in the Southwest, Harry W. Knoll, vice-president of H. B. Rouse and Company, Chicago, left on October 18 for a five weeks business trip. The company is participating in a series of four equipment displays scheduled for Los Angeles, San Francisco, Portland, and Seattle, in all of which the Rouse band saw and the new model Rouse vertical rotary mitering machine, as well as other composing-room equipment will be featured in practical demonstration set-up.

Harris Plant Completed

The third and final step in a plant-modernization program, started two years ago by the Harris-Seybold-Potter Company at its Cleveland factory, has been completed according to an announcement made by the company. This step consisted of the construction of a 150- by 224-foot building, of five bays or floors, and makes possible the consolidation of engineering and plant offices in logical sequence of operations in the floor nearest the general office building.

The first step in the program of modernization was a new building designed to house the general offices of the company, the first floor providing quarters for the general accounting and purchasing departments, the second floor being allotted to executive offices, including the sales and management offices. Back of this building, and a part of it, were located the chemical laboratories, the press experimental rooms, and the press rebuilding department.



Completion of this building finishes up the recent modernization program of the Harris-Seybold-Potter Company, press manufacturer, Cleveland, Ohio

The first of two new factory buildings was completed early this year, this being a 100- by 112-foot building comprising an addition at the rear of the plant, the extra floor space permitting a more efficient arrangement of machine tools as well as the addition of a large number of large and small machines, also facilitating a straight flow of job production work.

The completion of this factory-modernization program, the company states in its announcement, is in keeping with the Harris press modernization program announced earlier this year, in which eight sizes of offset presses were designed to meet requirements of offset producers.

Educational Courses Offered

Opening its twenty-second year of educational courses, the New York Employing Printers Association, Incorporated, announces that thirteen courses relating to the printing industry will be given this fall. Under the direction of technical experts and executives, the courses are designed for employes concerned with production in printing plants, advertising agencies, newspapers, and publishing houses.

Included among the subjects of the courses are advertising typography; applied design and layout, both elementary and advanced; cost accounting for printers, both elementary and advanced; basic elements of offset lithography; elements of printing and printing processes; estimating for printers, elementary and advanced; proofreading; revising and copy reading; production management; public speaking, development of personality; salesmanship; vocational objectives.

The courses are given evenings; headquarters of the association are at 461 Eighth Avenue, New York City.

Printing Courses at Rochester

The Empire State School of Printing, which for fifteen years has been conducted at Ithaca, New York, under the sponsorship of the New York State Publishers Association and several other publishers' associations, has been moved to Rochester, New York, and is now the Department of Publishing and Printing of the Rochester Athenaeum and Mechanics Institute. While the department remains under the sponsorship of the publishers' associations, its connection as a department of the Rochester institute gives it the benefit of the broader curriculum of the institute and opens the way for a more expansive program carried on in more spacious quarters and in an atmosphere of progressive technical education. Also, the move enables the institute to broaden its program to include instruction in publishing and printing.

Through its program of individualized education the department will give training for the publishing and printing industries, and through its tie-up with the other departments of the institute it has an excellent opportunity to give a well rounded course of instruction. A two-year course is now offered, which includes hand composition and typography, machine composition and maintenance, presswork, proofreading, advertising-copy writing, art and design, and other general courses.

The faculty of the department includes Byron G. Culver, general supervisor and counselor; R. Randolph Karch, technical supervisor; John W. Baker, and Joseph Sorace.

Howard Paper Appoints

Announcement has been made by Col. Maxwell Howard, president, to the effect that he has appointed Harry A. Legge as successor to the late Howell H. Howard as managing director of the Howard Paper Company, of Urbana, Ohio, also Maxwell Paper Company, of Franklin, Ohio, the Aetna Paper Company, of Dayton, Ohio, and Dayton Envelope Company, of Dayton, Ohio. Mr. Legge has been associated with the Howard Paper Company and its allied mills from boyhood, serving in various capacities, never having been employed elsewhere. His appointment comes in recognition of his many loyal years in the service of the mills, and of his training as a capable executive.

"Four-Point" Training Offered

What is called a "four-point program" is being inaugurated in the combined training school and lithographic laboratory at the New York Trade School, New York City, a movement which augurs well for the printing industry. A Hoe Super-Offset press has recently been installed to serve the school, which has a miniature plant for practical instruction.

Training will be offered by the school to individuals in the four following classifications: (1) apprentices; (2) journeymen who wish to improve the quality of their work and learn improved ways of doing things; (3) executives and prospective executives who are seeking some mechanical knowledge; (4) craftsmen who are in need of rehabilitation to avoid technological unemployment.

Weston's Pocket Paper Guide

Issued by the Byron Weston Company, of Dalton, Massachusetts, Weston's Red Book, a handy pocket-size reference manual, contains useful information for the buyer and user of high-grade rag-content ledger, bond, and index papers. It lists the different items in the line of papers manufactured by the company, giving stock sizes, weights, and so on, a brief description of the particular paper as well as its uses preceding the listing in each instance.

The center two-page spread gives a table showing the standard weights to conform to the thousand-sheet standard unit, while at the back are tables giving the carton-packing schedule of ledgers and bonds as well as index bristols and manuscript covers. Names for sizes of ledger papers, general information, and an abridged dictionary of paper terms are also included.

Copies of the Red Book, we are advised, may be obtained without charge, providing the request is made by a responsible user of high-grade papers on his business stationery.

Phoenix Honors Two Craftsmen

Word comes to us from Andy Chuka, one of the active leaders in the work of the craftsmen's club at Phoenix, that the club at a recent meeting voted honorary life memberships to Dr. John Henry Nash, of San Francisco, and Douglas C. McMurtrie, of the Ludlow Typograph Company, Chicago. This recognition, says Mr. Chuka, was voted these two advanced craftsmen in recognition of the services they have rendered the Share Your Knowledge movement, and the assistance they have given as well as the courtesies they have extended to the Phoenix Club of Printing House Craftsmen.

Ink Specimen Book Offered

A distinct service to printers and advertisers has been rendered through the production and distribution of the new color-specimen book by the Eagle Printing Ink Company, a division of the General Printing Ink Corporation, New York City. As shown in the accompanying reproduction, each page of this specimen book shows a color properly attuned for harmony as well as one for contrast, in addition to which there is color information, screen manipulation, and effects for overprinting. Over fifty colors and their screen values are illustrated.

Color harmony and contrast are demonstrated by means of specimen book and printer's swatches

Another distinctive service goes with this color-specimen book, this consisting of small swatches of every color which will be presented to printers who desire them, thus enabling the printer to make up his own color-specimen book for presentation to his own customers under his own imprint.

Intertype Specimen Book

Report comes from the Intertype Corporation that another supply of its large loose-leaf specimen books will soon be ready, and that a copy will be sent without charge to any printer, publisher, or executive who has not yet received one, provided application is made by letter to the company's headquarters at 360 Furman Street, Brooklyn, New York, or to one of its branch offices.

Depreciation Allowances Told

The time is fast approaching when printers will have to begin thinking about making out income tax statements, and the old question of depreciation allowances will again come into the picture. This subject of what allowance can be made for depreciation was treated fully in a special article in THE INLAND PRINTER for June, 1936. Considerable interest was aroused by that article, and some discussion has followed since it appeared.

It will be of interest to printers in general to note that in his issue of *The Galley Proof* for September 13, S. F. Beatty, secretary of the Chicago Graphic Arts Federation, includes an item on the subject prepared by the Federation's accountant, C. A. Hale, C.P.A. "For the information of Chicago printers," Mr. Hale writes, "depreciation should be based upon original installed cost of the machine in order that the wasting away of the value of the machine may be recovered through production costs during its estimated life.

"What that production life should be, "Mr. Hale continues, "is a hard matter to determine at the time the machine is purchased, as depreciation is based upon three principal factors as follows: (1) Wear and tear; (2) obsolescence; and (3) inadequacy.

"Press equipment is the largest item in most printing plants, and in the last ten years improvements and changing conditions have made it necessary for the printer who desired to keep production costs in line on a competitive basis, to retire his automatic presses in from six to eight years. In other words, the factors of obsolescence and inadequacy do have a very vital bearing on the life of the equipment from a competitive standpoint.

"Considering all three depreciation factors, the average of all equipment would be approximately ten years, and no logical reason has been advanced for advocating a change in the depreciation rate of 10 per cent, which has been used for many years in the printing industry.

"Statements made that the Federal Government is trying to apply a rate of 6⅔ per cent on printing machinery, or that the Government will allow only 6⅔ per cent, are incorrect.

"The facts are that the Federal Government requires a printer to show by his past records what rate of depreciation he is entitled to as evidenced by the turnover of his equipment. If the printer does not have proper records and is unable to prove what he is entitled to on depreciation rates, then the Federal Government will insist on applying the 6⅔ per cent rate taken from 'Depreciation Studies,' published by the Treasury Department in 1931."

Fifty Books of the Year

The annual invitation to submit books for consideration by the jury of judges in their selection for the Fifty Books of the Year Exhibition for 1938 has been issued by the American Institute of Graphic Arts, the purpose of the exhibition being to show the fifty current books of the highest artistic and technical excellence, selected on the basis of physical attractiveness, suitability to purpose, and the success with which the designer has solved the various problems imposed by editorial content and conditions of production. The final date on which entries may be received at the offices of the Institute is December 3, 1937.

Books, to be eligible for inclusion in the exhibition, must have been manufactured and designed in the United States or Canada between December 1 of the preceding year and December 1 of the current year. The exhibition will open at the New York Public Library on February 8, 1938, after which it will be shown in eighteen other cities, duplicate exhibits traveling over the country and a triplicate show being exhibited in Europe.

Those submitting books are asked to send only one copy of each book, though there is no limit placed on the number of different books that may be submitted. A list of titles submitted should be enclosed in the package with the books that are sent.

Recent activities of the Institute include an exhibition of Swedish books, which were on display at the Institute's headquarters at 115 East Fortieth Street, New York City, during October, following which there was an exhibit of British books lent by the First Editions Club of London, at which the British Consul General, Sir Gerald Campbell, was present on the opening night of the showing.

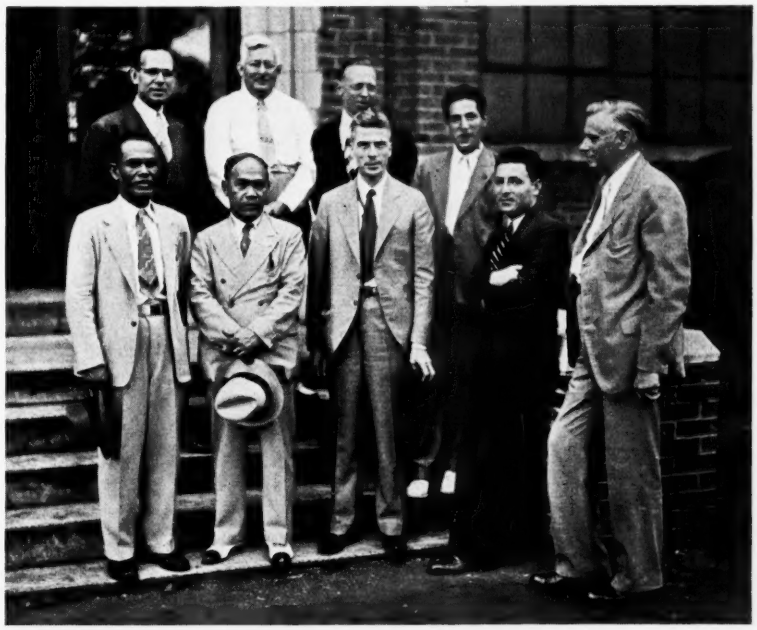
The first of the meetings for members of the Institute was held on October 28 at the Library of Columbia University, New York City. Dr. Hellmut Lehman-Haupt described the resources of the university for the study of the graphic arts as offered in the treasures in the American Type Founders Library, the Epstean collection on the history and science of photography and its applications especially to the graphic arts, and the calligraphic collection of the Plimpton Library, those present having the opportunity to view these collections.

N. E. A. Opens New Department

A new department has been set up by the National Editorial Association in coöperation with eighteen state press associations having field managers, this department to be known as the Newspaper Association Service Bureau. The purpose of the bureau will be to coördinate activities, prevent overlapping of functions, speed up the exchange of information, and make more readily available some of the services developed by the various organizations. Headquarters of the bureau will be in the N. E. A. offices at 134 North LaSalle Street, Chicago.

Philippine Printers at A. T. F.

It was a happy meeting for all concerned when two visitors from Manila happened to time their trip to the American Type Founders plant at Elizabeth, New Jersey, to coincide with the visit of a group of industrial arts teachers, thus enabling them to indulge in an exchange of views and experiences. Senor Pablo Lucas, in charge of the Bureau of Printing, Government Printing Office, Manila (shown second from the left, lower row, in the accompanying halftone), and Senor Rupino Ubengen, superintendent of the Government pressroom (shown at extreme left, lower row), were the visitors from the Philippines. Among the industrial arts teachers were Harry Flaster, Harvey Parry, C. K. Smith, Milton Flaster, and Herbert F. Lidstrom.



Two printing experts in Government employ in the Philippines and a group of industrial arts teachers visit A. T. F. plant at Elizabeth, New Jersey. For names, see story above

The visitors were escorted through the A. T. F. plant by E. Duff (in white shirt, second row), of the type merchandising department, and John A. Backus (extreme right), director of the company's department of education, which had especial interest for the visitors.

To Honor New U. T. A. Head

Printers of Indiana will extend a reception in honor of George H. Cornelius, of Indianapolis, the newly elected president of the United Typothetae of America, during a state meeting of the Indiana State Typothetae which will be held at the Lincoln Hotel in Indianapolis on Saturday, November 13. Invitations have been sent to all members of the U. T. A. executive committee and to others of national prominence in the printing field.

It is also planned to bring the printers of the state together, and for this purpose a program has been planned which, it is said, will be of outstanding importance and constructive value to the printing industry of Indiana. Among the speakers announced as this is written is Elmer J. Koch, executive secretary of the U. T. A., who will address the gathering at the session on Saturday morning. A second session will be held in the afternoon following a luncheon, and the reception will take place in the evening.

Photoengravers Meet in Buffalo

With technical addresses and discussions relative to the progress of photoengraving; an exhibit of machinery, equipment, materials, and supplies showing the products of forty-three different concerns; and the adoption of a new type of scale for pricing photoengravings, the forty-first annual convention of the American Photoengravers Association, held in Buffalo, October 18, 19, and 20, was generally conceded to have surpassed all previous annual meetings of the association.

Technical addresses and discussions on the program for the sessions on the opening day were classified under three main groups, the first, those dealing with the preparation of copy and copy sources suitable for reproduction; second, improvement in photoengraving service; third, coördination of photoengraving with preceding and succeeding processes in the letterpress-printing chain. The Macrograph as a copy source, makeready in the printing plate, modern photography geared to the photoengraving process, color, what it is and how it should be used, the use of Kodachrome for copy in photoengraving, coördination in letterpress printing, and other subjects of like nature, indicate the trend of discussion occupying the minds of the photoengravers today.

The second day was devoted entirely to discussion of the proposed ratio scale for the evaluation of photoengravings, this to take the place of the scale in use for many years past. The idea of the ratio scale is to convert the figures of the existing Standard Scale for photoengravings into ratio numbers which when multiplied by a selling rate will equal the figures on the present standard scale. The ratio scale was adopted by vote of the convention, and is to become effective in the near future.

Among resolutions adopted one declared for standardization in the thickness of the metal used in photoengraving. Unfair trade practices on the part of suppliers were condemned. Technical conferences held in various parts of the country were endorsed, and encouragement was given to further research and development wherever possible.

A discussion on unfair competition and its remedy led by the association's legal counsel brought the decision to prepare preliminary plans leading to a fair trade practice agreement on the part of members of the industry under supervision of the Federal Trade Commission.

Honors were extended to George H. Benedict, the grand old man of the photoengraving industry, who was the subject of an extended sketch in THE INLAND PRINTER for September upon his having passed his eightieth birthday, Mr. Benedict being elected President Emeritus of the American Photoengravers Association.

A. L. Roberts to San Francisco

Alvin L. Roberts, who has been connected with the St. Louis branch of Brandtjen & Kluge, Incorporated, as salesman, has been appointed manager of the company's branch at San Francisco, California. Formerly in the printing business for himself at Springfield, Missouri, Mr. Roberts was one of the early purchasers of the Kluge press. Becoming strongly impressed with the merits of the press he decided that better opportunities would be offered selling it than by continuing operating his printing plant. Hence he sold out his business, secured a place on the selling force at the St. Louis branch, and has forged his way ahead to his present promotion, which comes as recognition of his constructive efforts and his good work. He has many friends in the graphic arts throughout the country.

WHAT'S NEW - - WHERE TO GET IT

UNDER the title of "Printed Harmony," an attractive as well as useful folder is being issued by the Bauer Type Foundry, Incorporated, New York City. Approximately 4 by 8¾ inches, folded, it is arranged so that the pages open out, fan-fold style, to about fifty-two inches wide. Showings of the different type faces are made in conjunction with illustrations, the purpose being to demonstrate a definite relationship and harmony between types and illustrations. The illustrations, of which there are ten, are reproductions of the work of leading American artists. Copies of the folder can be secured by addressing the company on business stationery.

A NEW LOGARITHMIC calculating scale, called the Bi-Log Proportional Scale, designed for the use of all having need of a speedy method of finding proportional sizes for reduction and enlargement of drawings, photographs, and so on

New scale provides a speedy method of finding proportional sizes for reduction, enlargement

for reproduction, has been designed and is being published by Ralph Landenberger, 327 South La Salle Street, Chicago, Illinois. It is actually a logarithmic slide rule in circular form, consisting of two discs, with the scales going around the circle twice, and being color separated, 1 to 10 inches being on the yellow bands, 10 to 100 inches on the white bands. Primarily for determining proportions, the scale can also be used for making other calculations. Mr. Landenberger's equally ingenious "Paper Equivalentor," designed several years ago, has had wide sale and usage.

Printers have an unlimited source of material for securing ideas for artistic type composition and display in the specimen sheets showing the different type faces issued by the type and composing-machine manufacturers, a fact which should be cause for constant appreciation.

We are led to this brief comment after an examination of the latest specimen book to come to us from the Lanston Monotype Machine Company, of Philadelphia, Pennsylvania, showing the new Monotype Janson type. It is a work of art, truly representative of the best in printing. Adding to its inspirational value is an excellent essay on "Anton Janson and the Types of His Time," written by Sol. Hess, associate art director of the Monotype company, who drew this version of the Janson type face.

This showing of Janson, Series Number 401, with italic, presents the different sizes in attractive formats, in book pages showing the utility and versatility of the face, one feature being a page showing a few characteristics of the Janson face.

Copies of the brochure, we are advised, will be sent to any of our readers who write for them.

TO MEET the demand from printers for smaller equipment to use with smaller job presses the DeVilbiss Company, of Toledo, Ohio, has announced the addition of two new "junior models" to its line of spray equipment for the elimination of offsetting, for use with the Kelly, the Miller Hi-Speed, the Miehle Vertical, Kluge, Chandler & Price, and other small presses. Thus, the company states, the small shop equipped with small presses may now have the advantage of the spray system for the prevention of offsetting without installing standard-size outfits with a capacity greater than necessary for the work to be done.

The new outfits, it is stated, differ from the standard equipment only in that they are smaller, being designed for less severe service, and do not have as great capacity. The automatic spray gun is the same as on the standard outfits, but is provided with a special air cap of low air consumption which adapts it for use with an air compressor as small as one-fourth horse-power. Both outfits have one-quart gravity feed-material container, equipped with fluid-level gage, one outfit being complete with air-compressing equipment, while the other, without the air-compressing equipment, is for shops already having compressed air.

A USEFUL color finder is being distributed by the Beckett Paper Company, of Hamilton, Ohio, through its distributers in all parts of the United States. Known as the "Improved Beckett Color Finder," it is convenient in size, 3¾ by 8⅝ inches, and consists of three sections. The first section consists of the different colors of Buckeye Cover, the second of Beckett Cover, while the third gives the range of colors of Buckeye inks. Samples are fastened at the top with an eyelet which permits the separate pieces to be swung around, an aperture at the top makes it possible to select any color of stock, then any color from the ink swatches, and bring the color of ink under the aperture in the swatches of cover stock. Accompanying the color finder is a folder giving color suggestions for Beckett and Buckeye covers, these being prepared by Faber Birren, the color specialist.

A NEW PAPER recently introduced by the Consolidated Water Power and Paper Company, of Wisconsin Rapids, Wisconsin, under the name of Modern Form is featured in an attractive promotional piece just received, in which it is referred to as "a bond but more than a bond." A watermarked paper, furnished in white and six colors, substance 16 and 20, Modern Form is said to be a versatile paper useful for all purposes, being especially designed for modern high-speed printing-plant operation, with its capacity to lie flat and absorb ink properly.

LEGEND is the name of a new type face added to the list of faces offered by the Bauer Type Foundry, Incorporated, New York City. Writing in regard to this latest face, E. Leipprand, the

president of the company, states: "We are very proud of this face as it gives an excellent account of the high standard of foundry type." He also mentions the fact that on close examination

Grand Morning Concerts

Puerto Rico

it will be observed that the touch of the artist's hand has been retained even in the smallest details. Being "dashy" and decorative, he says, Legend is at its best when employed with liberal white space and a minimum of detracting elements. Specimen lines are shown here.

FROM THE Intertype Corporation comes the announcement that Weiss Roman is now available on intertype matrices for line-composing machines. A reproduction of the face which has

14 Point WEISS ROMAN
with *Italic* and SMALL CAPS

been imported and sold by the Bauer Type Foundry for several years, the Weiss Roman is being cut in sizes from 8- to 18-point, and is duplexed with italic in sizes up to 14-point, a specimen of the 14-point size being shown.

LINOTYPE TEXTYPE with italic in 18-point is among the latest faces announced by the Mergenthaler Linotype Company, which the company states will be of interest to printers or publishers of books for children or other forms of printed matter calling for comparatively large body type, as it combines attractiveness with a high degree of legibility. The letters, it is said, lend themselves well to the proper contrast of black-and-white which is needed to present word forms to the eye in their most legible form.

Erbar Light Condens
Erbar Medium Cond
Erbar Bold Conden

The company also has announced Erbar Medium Condensed, a new display face, which it is said should prove as popular as, or more popular than, the two other weights in the same family, the Erbar Light Condensed and the Erbar Bold Condensed. The weight is between that of the light and the bold, though it has the same unit count as the light. The Erbar Medium Condensed is already available in the 18, 24, 28, and 34-point sizes, other sizes being in process. The light and bold condensed Erbar faces are available in a full range of sizes up to and including 144 point.

A NEW TYPE FACE, Coronet, has been announced by the Ludlow Typograph Company, Chicago, as the latest addition to its range of matrices for Ludlow hand-set, slug-cast composition. A modern script having style and distinction, Coronet is suitable for advertising intended to impart the impression of up-to-the-minute style, as well as for other purposes where a script face is called for. Matrices are available in sizes from

Ludlow Coronet
distinguished face

18- to 72-point inclusive. As with the other cursive and italic faces produced by Ludlow, full-kerning effects in composition with Coronet are obtained without fragile overhanging kerns in the type, hence the slugs may be printed from direct, and they can be subjected to dry-mat stereotyping. Coronet is the fourth script face now available in matrices for the Ludlow typograph, the others being Mandate, Mayfair Cursive, and Hauser Script. Two lines of 36-point Coronet are shown here.

BELL GOTHIC, in both light and bold, and furnished in two-letter matrices, has recently been announced by the Mergenthaler Linotype Company, the 6- and 7-point sizes being ready now, the 8-point size being in process of manufacture. This face, it is stated, was developed primarily for the New York telephone directory,

Seifter Chas meat 338W28 ..... AMpere 5-2383
Seifter Wm 23W38 ..... WAtson 8-6526
Seifter Saml H 83W32 ..... AMpere 2-8361
Seigel Herman 28W28 ..... CHelsea 3-0102
Seigler Marie hats 238W32 ..... SAlmon 6-5663
Seignois E Mrs 283W233 ..... WEiles 9-0833
Seiler A H hats 28W83 ..... HArrison 6-5212
Seiler Mae 222W33 ..... MAson 6-5388
Seiler Pat 38W33 ..... AMpere 2-6266
Seiler Sam ins 22E38 ..... WEst 5-3230
Seiler Wm 328W288 ..... WAshHts 8-3160
Seisler Mae Mrs apts 23W33 ..... MAson 2-8591
Seiter John H 32E83 ..... AMpere 8-2388

and it provides an exceptionally clear and readable face for setting indices and listings. It is now available, the company states, to any printer for any purpose. Bell Gothic is full six points in size in the bold, which in the telephone directory was used for the names and exchange letters as well as for the figures. In the light, the caps are a half point smaller in size, while the figures are a full point smaller. This gradation of size and the two weights, the company states, make it possible to emphasize personal names, exchange letters, and phone numbers in a line, and do it in a way that harmonizes with the other units in the line. Specimen lines are shown here.

DE LUXE GOTHIC is another addition to the type faces announced by the Intertype Corporation. It is available in four sizes of 6-point, and five sizes of 12-point. In addition to being du-

DE LUXE GOTHIC
DE LUXE GOTHIC

plexed with the medium weight of the same face, De Luxe Gothic is also available in combination with Bold Face No. 9. Two of the 12-point weights are shown.

Monotype Photo-Imposing System

A new folder describing and illustrating the Monotype-Huebner Photo-Imposing System, has just been received from the Lanston Monotype Machine Company, Philadelphia, which should be of interest to those operating offset-printing equipment. The system, one of the important contributions to the art of making offset printing plates, includes three new units for photo imposing. These units are the Monotype-Huebner adjustable layout and register table, the register chase, and the all-metal registering vacuum frame, constituting a practical method by means of which line color register can be obtained and step-and-repeat work can be done without the use of a photo-composing machine.

The layout and register table is an all-metal precision instrument for the accurate production of layouts, lineups, centering negatives, and squaring margins, and for use with the Monotype-Huebner register chase in registering negatives on press plates. The register chase is the link between the layout table and the registering vacuum frame. It is made of steel, and by means of dowels can be placed in exactly the same position on both the register table and the vacuum frame. The registering vacuum frame is all metal, rigid in construction, and provided with a movable lamp.

Another IPI Essay Contest

The second annual essay contest on color for students of printing has been announced by the International Printing Ink Corporation, New York City, the project to be sponsored by the company in coöperation with the National Graphic Arts Education Guild. The new contest has been extended to include ninth grade junior-high-school students and high-school freshmen, in addition to the high-school sophomores, juniors, and seniors included in the first contest. Students must be enrolled in a printing course in order to compete, and must submit essays not longer than four hundred words on the subject, "The Future of Color in Printing."

Two groups have been arranged for the distribution of prizes, this in fairness to the younger students who will participate in the contest this year. Freshmen, including junior-high ninth graders, and sophomores, will be in one group. Juniors and seniors will be in another division. The first prize for the junior-senior group will be a university scholarship. The second-prize winner will have a trip to New York City with visits to the largest metropolitan printing plants, the IPI Research Laboratories, and other points of interest.

The first prize in the freshman-sophomore division will be a trip to New York City; the second prize a $50 job printing press.

Four local prizes, two in each group, will be awarded for the best papers submitted at each school entered in the contest, these essays to be selected by local committees. Judges for the national competition, and a committee of sponsors, will be announced later.

For use as reference sources in the preparation of essays, the IPI plans to donate a set of books, "Three Monographs on Color," to each school entering students in the contest, and other reference material will be furnished the schools as the contest progresses.

The contest is being arranged so that the winners may be announced during Printing Education Week, January 16 to 22, 1938, the idea being to have the local prizes awarded at special assemblies during that week, and the National Graphic Arts Education Guild is planning to have the annual Printing Education Week program built around the contest.

The Inland Printer

J. L. Frazier, *Manager*

Published Monthly by The Inland Printer Company
205 W. Wacker Drive, Chicago, Illinois, U. S. A.

Volume 100 • NOVEMBER, 1937 • Number 2

The Inland Printer is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

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Two years, $7.00; one year, $4.00; payable always in advance. Sample copies, $0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

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Wm. Dawson & Sons, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.
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Alex. Cowan & Sons (Limited), Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence Street, Sydney, N. S. W.
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Single Color and Two Color Models
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R. HOE & Co., Inc.

This DROP CIPHER'S DROP *a big help!*

One of a dozen features that make Wetter Numbering Machines a better buy—the drop cipher on all wheels are guaranteed not to get low—ever. The life of the machine depends on the exclusive Wetter construction detail that makes such guarantee possible.

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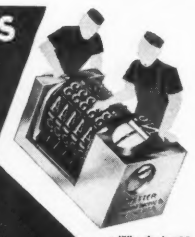

3 Wheels $12.00
Solid Plunger
Slide Plunger
$1 Extra

WETTER NUMBERING MACHINES
SOLD BY ALL DEALERS AND BRANCHES
AMERICAN TYPE FOUNDERS
MANUFACTURED BY WETTER NUMBERING MACHINE CO.

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Prices for this department: Under the heading "Situation Wanted," 50 cents per line; minimum $1.00. Under all other headings, price 75 cents per line; minimum, $1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order.

ADVERTISING—HOME STUDY

THE ADVERTISING MINDED pressman and printer is qualified to make the most money. Many have graduated from this long established school. Common school education sufficient. Send for free booklet outlining home study course and requirements. PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Ave., Dept. 9508, Chicago.

INSTRUCTION

PEOPLE FROM ALASKA, California, Washington, Florida, Seattle, Honolulu, and all America attend Bennett's School to learn his method of operating; his record is 12,130 ems for eight hours; established 1912; both practical and home instruction. Free catalog. BENNETT'S SCHOOL, Maumee, Ohio.

BUSINESS OPPORTUNITIES

FOR SALE—Job printing plant in northeastern Iowa. Good local and established mail order business. Annual volume over $6,000. Excellent expansion possibilities. Real opportunity for employed printer with small capital to buy a going business with a future. N 34

WELL EQUIPPED COUNTY SEAT WEEKLY, 2000 circulation, same management 30 years, good business, sale quick. E. S. Scofield, Neligh, Neb.

FOR SALE

FOR SALE—The following good used presses: Kidder roll feed, bed and platen, one 15" x 30", one 12" x 26", and two 12" x 16". One Kidder 2-color 36" x 48", and one Kidder 3-color 24" x 48", and one Meisel 3-color 24" x 40", roll to sheet rotary presses. One Kidder 36" x 48" one-color roll to roll, and one Meisel 3-color 36" x 48" roll to roll presses. For further particulars, address N 950.

CALENDAR PLATES—more than 200 designs in our new 28-page catalog. 78 twelve-month-at-a-glance styles and 135 monthly styles in sets of 12. 6 accurate almanac plate designs. Calendar plates for every purpose. Send 25c for catalog, which will be credited on your first order. THE FRANKLIN COMPANY, 812-A West Van Buren Street, Chicago, Ill.

NEW PROFITS FOR LIVE PRINTERS! Sure way to have a busier shop! Portfolio of 8 copyrighted, proved Business-Getting Printing Ideas; they get New Customers—plenty! Sold only to one printer in each locality. Price $5. For a Bigger Cash Income, write Louis C. Shimon, Printers' Business Builder, 312 E. Wisconsin Ave., Milwaukee, Wis.

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SPECIAL OFFERING— MOTORS FOR OPERATING PRINTING MACHINERY, 25 ¼ H.P. variable speed, 110 and 220 volt, alternating current motors with speed controllers, $19.00 each. 1/3 H.P., 110 volt, 850 speed, alternating current motors $11.50 each. Also larger motors. Electrical Surplus Company, 1885 Milwaukee Ave., Chicago, Ill.

GOING INTO OFFSET OR PHOTO-ENGRAVING? Write for Bargain List Cameras, Lenses, Screens, Printing Frames, etc. Can save you 50% on many items. W. L. Moore, 4829 Woodward Avenue, Detroit.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 720 S. Dearborn Street, Chicago, Ill.

BOOK MATCHES with your customer's ad. Your imprint. Wholesale. Profitable business. "1938" stock cut catalog-samples ready. Send 25c to cover postage-packing. ACORN MATCH COMPANY, 833-70 East 52 Street, Chicago, Ill.

COMPLETE LAYOUTS, PLANS, FORMULAS, and other valuable information for the offset process. Send 10c in stamps to CLAYPOOL FOUNDATION, 1560 Broadway, New York, N. Y.

PRICES REDUCED—Hammond routers and type-hi planers, now $79.50 and up. HAMMOND MACHINERY BUILDERS, 1616 Douglas Ave., Kalamazoo, Michigan.

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SPRING TONGUE GAUGE PINS
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QUICK ON. The universally popular Gauge Pin. $1.80 dozen, 50c set of 3.

Megill's Gauge Pins
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Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. *Circular on request*
THE EDWARD L. MEGILL COMPANY
Established 1870
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DOUBLE GRIP GAUGES

VISE GRIP. Adjustable. Used for any Stock. $1.75 set of 3.

TWO BEDS OF WESEL FINAL BASES, 39 x 52, in four sections with 600 Hooks—all in perfect condition. One bed $225.00 or the two beds at $400.00. Address N 78

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ENGRAVINGS—FREE SIGNATURE CUT to new customers. Ask for Rates. Richardson, 705-I Longfellow, NW, Washington, D. C.

FOR SALE—Book and Job Shop in best town near Los Angeles in Southern California. N 77

HELP WANTED

OPERATOR—Capable of setting 7000 ems, acquaintance with good typography, preferably young man, ability as machinist desired though not required. Union trade plant in Mid-Western city. $50.00 up, according to ability. Give all details in letter. N 57

SALESMAN—High-class experienced printing salesman and executive in growing city of 76,000. References required. Give complete experience and qualifications in first letter. Roanoke Printing Company, Roanoke, Va.

SITUATION WANTED

Executives

"Superior" type compositor, layout, markup, makeup, lockup, estimate; broad experience and judgment all phases printing plant operation from meeting public to delivery truck; protestant; gentile; high character and morals; assistant to busy executive or take full charge of composition, or direction entire plant (small or medium); present employment secure but no future; union; go anywhere. N 4

Estimater

ESTIMATER-PRODUCTION MAN desires connection with progressive concern doing commercial, book, direct mail, publication work. Acquainted with U.T.A. production records, offset records, Franklin Catalog. Experienced in estimating letterpress, offset, bindery. Capable in handling inside sales and company's large accounts. Single; now employed. N 7

Foremen

Experienced photo-lithographer, combination plant. N 59

Managers and Superintendents

PRINTING PRODUCTION MANAGER, now employed, desires change. 20 years experience in the printing business. Compositor, stoneman, composing room foreman, pressroom foreman and superintendent. Experience broad, varied, and includes all kinds of letterpress printing, i. e., high quality book, job work, magazines, pamphlets, folders, cartons, posters, window display pieces, advertising printing of nearly every description and estimating and cost finding. Knowledge of papers, inks, electrotypes, engraving, etc. Salary open. Age 40. N 75

PRODUCTION OR BUSINESS MANAGER—Seasoned, capable, dependable; has exceptional training. Large or small city—Central or Eastern states. N 987

Offset

OPERATOR—Color separation press plates, halftone negatives. N 79.

Photo-Lithography

CAMERA AND PLATE MAN; 20 years experience; qualified for responsibility. N 80

Pressroom

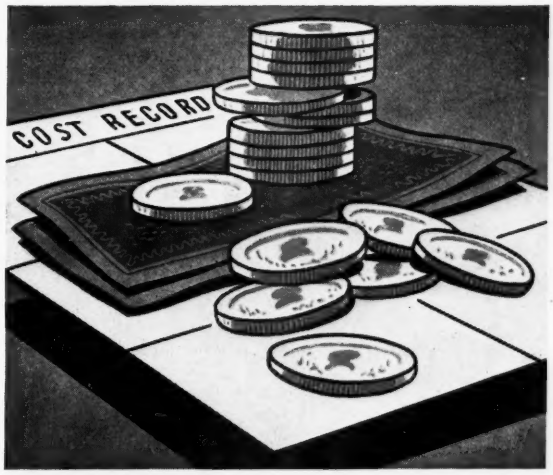
PRESSROOM EXECUTIVE capable of managing this important department efficiently and economically. (Not interested in foremanship). Have a thorough knowledge of efficient production methods and manage department in this way. My experience has been sufficiently varied to qualify in plant specializing in quality or production, or both. I am at present connected with a fine firm and wish to change only for something bigger and better. N 994

CYLINDER PRESSMAN, or working foreman, small or medium sized shop. Experience far above usual on fine halftone or color printing and all commercial work. Miehle single or two-color presses; some experience other presses. References the highest. Will go anywhere if permanency is prospective. N 74

PRESSMAN, cylinders, job cylinders, wants position; 20 years' experience halftone, job and color. N 978

WANTED TO PURCHASE

AN S-1 TWO-COLOR HARRIS PRESS to print sheets 16 x19. Give description and best cash price. THE C. L. DOWNEY COMPANY, 943 Clark Street, Cincinnati, Ohio.



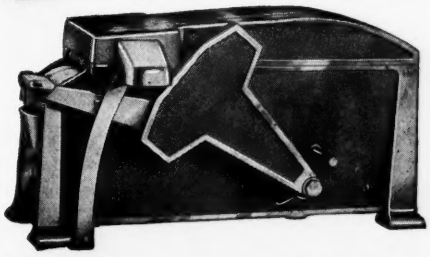
YOUR COSTS

are not all on the time card!

There are other costs — costs for jobs you failed to get, perhaps because the previous one was not satisfactory. Very often you can charge this up to poor packaging.

Printing always looks better when banded and packaged the ***National Way.*** It gives better protection. It's neater, stronger, more attractive. It's evidence of good service such as any customer appreciates. With all these advantages it's ***cheaper*** for you, for the ***National Package Sealer*** makes it easier to do better packaging . . . ***faster!*** For further proof, mail the coupon below.

TAPAK — For the same reason food products are put in sealed containers, Itstix Tape is packed in the patented Tapak container (orange color). Each coil is individually protected by moisture-proof paper. You receive and can keep it as fresh as the day it was made. . . . Yardage, weight and strength are guaranteed. Printed tape—clean impression—good color—gives advertising value to packaging utility.



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NASHUA PACKAGE SEALING CO. INC. NASHUA, N. H.

☐ Send National Sealer on Trial. ☐ Circular ☐ Representative

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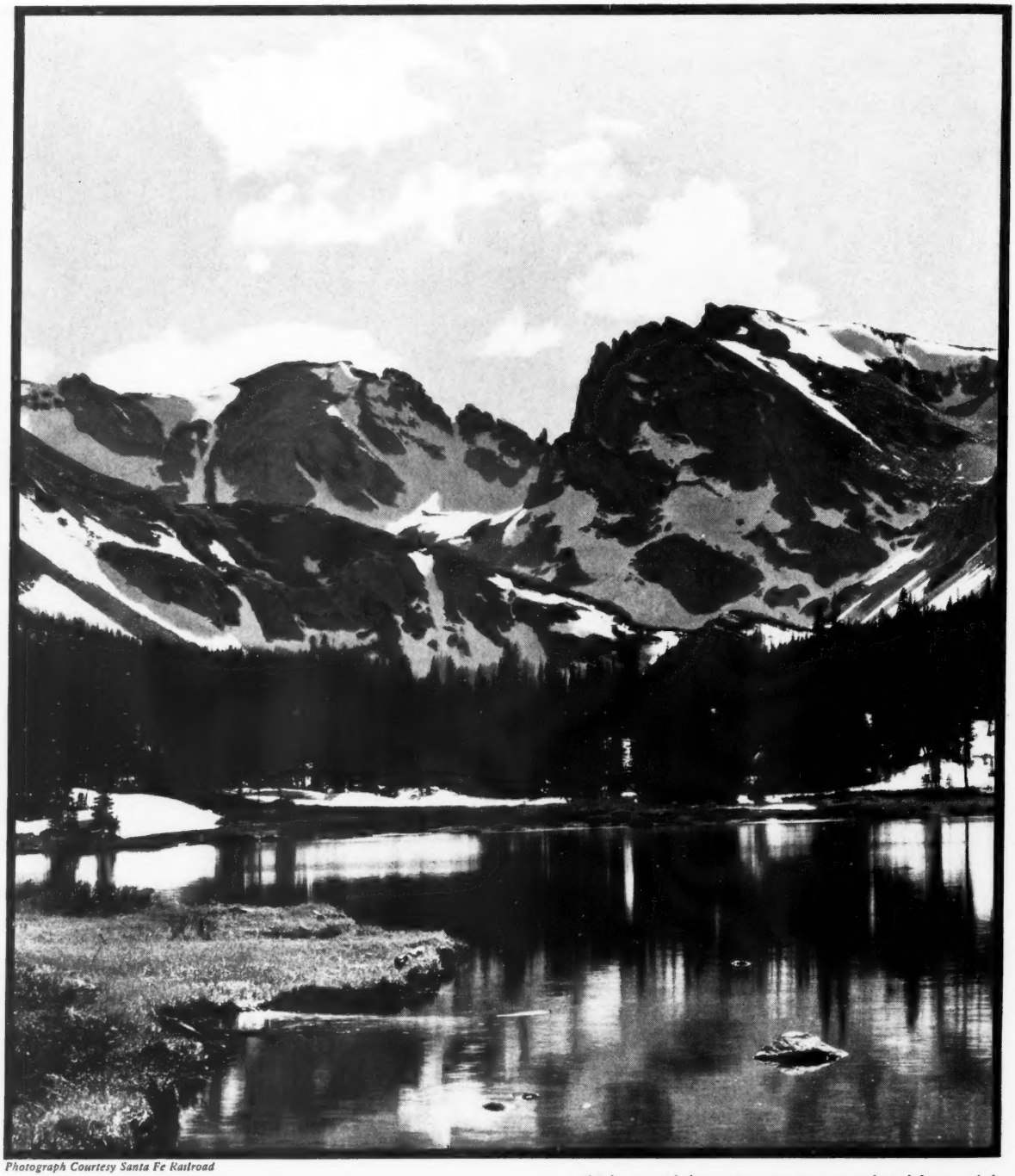
YOUR NAME I. P. 11



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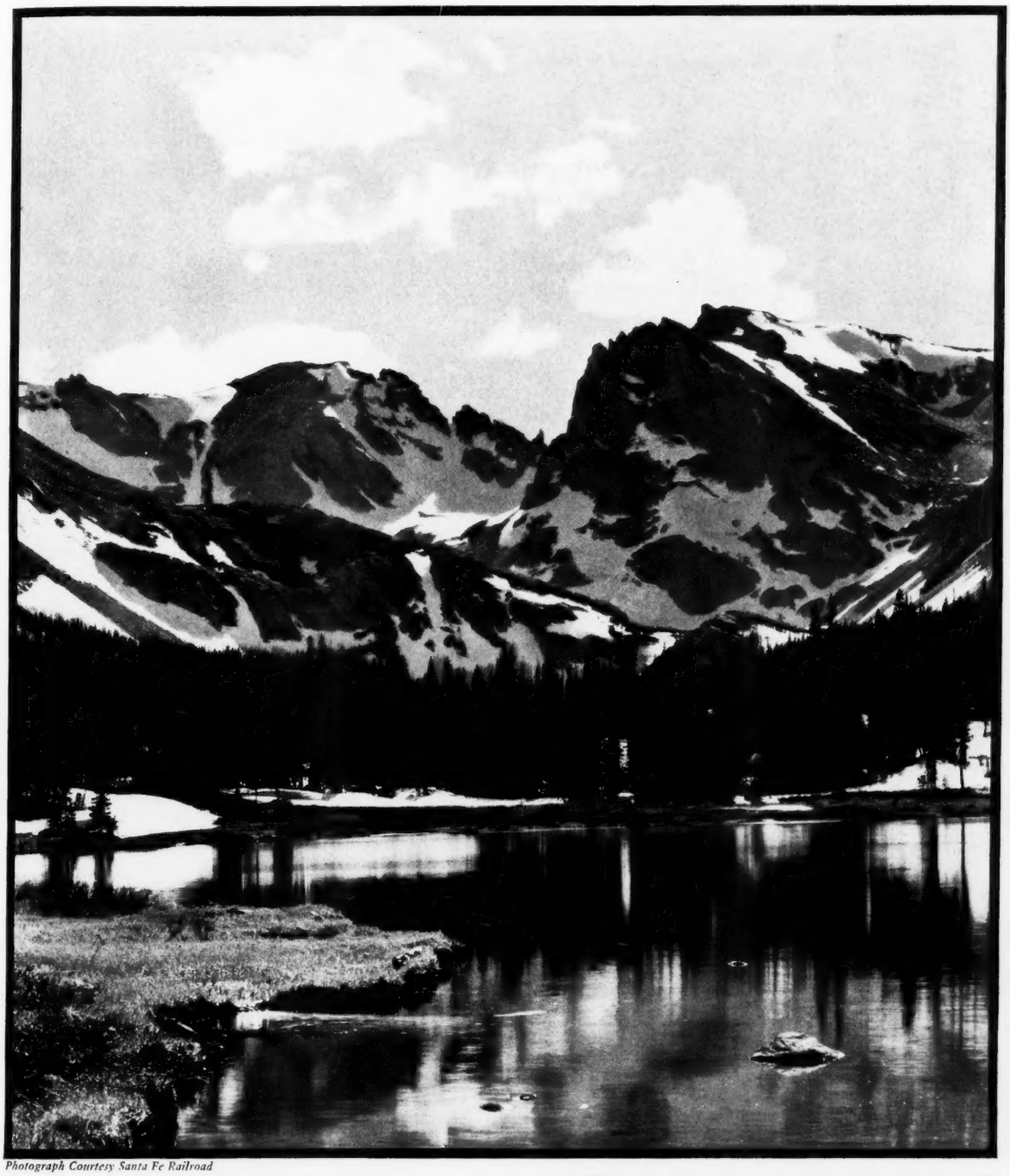
GUESS . . .

which one of these two pages was printed from original halftone and type . . . which from a Tenaplate Electrotype. You'll have to GUESS, for to all appearances they are identically the same. The same sharp definition . . . the same soft gradation of tones . . . the same delicate detail from highlights to solids. Not the slightest perceptible difference.

Ask your electrotyper about this new moulding material that insures faithful reproduction, or write for list of foundries in your territory using Tenaplate. TENAK PRODUCTS, INC., 8 S. Dearborn Street, Chicago, Illinois.

TENAPLATE



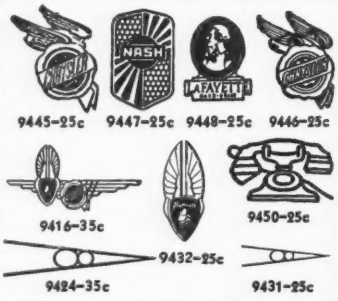
Photograph Courtesy Santa Fe Railroad

GUESS . . .

which one of these two pages was printed from original halftone and type . . . which from a Tenaplate Electrotype. You'll have to GUESS, for to all appearances they are identically the same. The same sharp definition . . . the same soft gradation of tones . . . the same delicate detail from highlights to solids. Not the slightest perceptible difference.

Ask your electrotyper about this new moulding material that insures faithful reproduction, or write for list of foundries in your territory using Tenaplate. TENAK PRODUCTS, INC., 8 S. Dearborn Street, Chicago, Illinois.

TENAPLATE



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Our handy pocket size portfolio will help you get your local tag business.
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A full line of Stationery Boxes.

POCKET PORTFOLIO
ALL GRADES AND COLORS OF TAGS

WRITE FOR FREE
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GROVE'S
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for PLATEN PRESSES
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Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, $1.00 per dozen.

Lowest Price, Strongest, Most Durable Pins and Grippers on the Market
Order from Your Dealer or Direct

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With a High-de-High to the Coy Decoy!

Repeat Orders are cagey birds. They'll pass up an old Mongrel Bond decoy for a new one any time they see a chance to save a penny.

There's only one way to train them to come home to roost. Start them off on a watermarked bond like Franconia and they'll come flying back to your shop every time. Then no chiseling competitor can poach on your happy hunting ground by ringing in a cheaper Mongrel Bond decoy.

Quack down on those paper chiseling competitors and at the same time do yourself and your customers a real favor by swinging all your form printing on Franconia. Instead of a hodgepodge of unidentified Mongrel Bonds you'll have a single pedigreed line—and your repeat order worries will be over.

Ask your Paper Merchant for samples of the new bright white and the twelve flashing colors.

FRANCONIA
100% AMERICAN
BOND

Manufactured by
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Sales Office, 131 State St.
Boston, Mass.
Mills at . . . Lincoln, N. H.

FRANCONIA 100% AMERICAN **BOND**
ENVELOPES TO MATCH BY KENT - NEW YORK CITY

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HOUSE-ORGAN
FOR SALE

Illustrations and copy of the famous WEBB LINES—the 100% original printer's house-organ, 16 pages and cover, will be syndicated to several other printers outside of the immediate St. Paul trade territory. Samples on request.

WEBB PUBLISHING COMPANY
SAINT PAUL • MINNESOTA

4 Prizes in Letterhead Contest

Awarded to J. F. Tucker

. . . . .

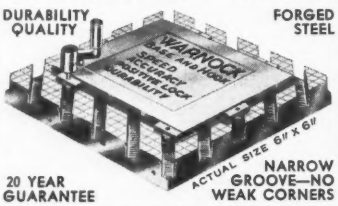
Tucker Letterhead Idea Service offers printers new, practical ideas that can be applied and used profitably right in your own plant. We show the newest and best type faces for letterhead work. Order this service now, or write at once for full information.

TUCKER LETTERHEAD IDEA SERVICE
J. F. Tucker, New Philadelphia, O.

WARNOCK BASE

If you want quality, rigidity and durability investigate the Warnock Base. First and original in the industry. *Send for our 1937 Catalog.*

DURABILITY QUALITY
FORGED STEEL



20 YEAR GUARANTEE
NARROW GROOVE—NO WEAK CORNERS

W. S. WARNOCK CO.
Original Block and Hook Manufacturer
1524 Jonquil Terrace, Chicago, Illinois

Engrave YOUR OWN
RUBBER PLATES

Samples of material on request. Write today on your letterhead to

PROCESS RUBBER PLATE COMPANY
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M&L *Foundry Type*

Our precision cast type is used by all the leading printers throughout the U. S. A. Write for Price List.

M&L
TYPE FOUNDRY
4001 Ravenswood Ave. Chicago, Ill.

DECEMBER

THE HOLIDAY MOOD OF DECEMBER CRIES FOR REDS. HOWEVER, THERE ARE REDS AND REDS, AS DESCRIBED ON THE NEXT PAGE.

ipi

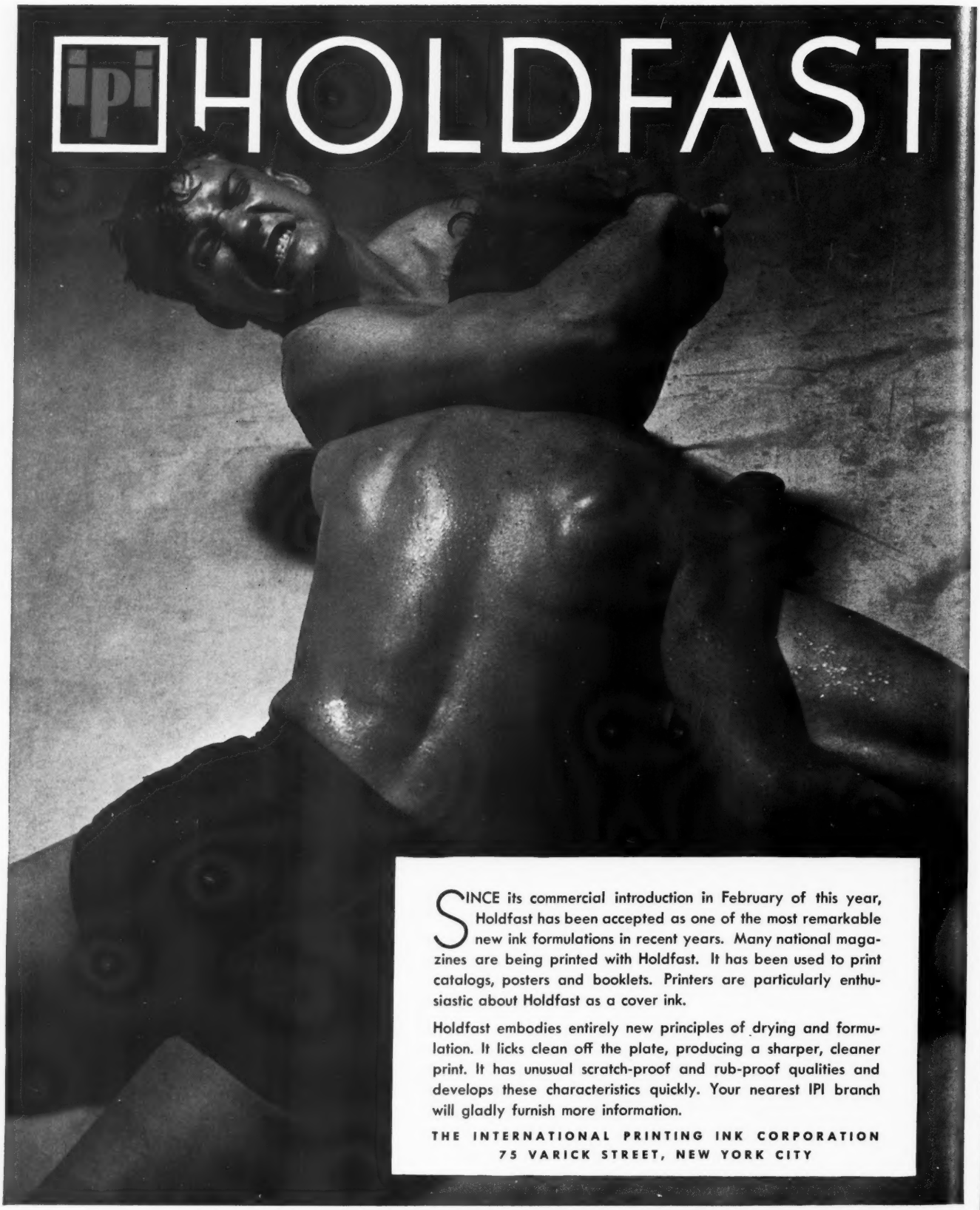

Photo by Charles E. Kerlee

THE IPI "COLORGRAM" FOR DECEMBER—The design on the other side is one of a series by Robert Leonard, planned to express the color mood of the month and to show the behavior of colors and inks under certain conditions. When is a red not a red is the interesting question around which this design is built. Five red inks and a black in various steps of solids and screened tints produce this range of "reds." They were all selected from the IPI Color Guide. One side of the sheet shows the effect produced by an overprint varnish.

List your products in the Buyers' Guide at economical rates.

Buyers' Guide

This page offers good visibility at low cost for smaller advertisers and the extra lines of larger graphic arts manufacturers

Air Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Bookkeeping Systems and Schedules for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Salt Lake City, Utah. Send 50c postage for new booklet series, "Printing Operations" nos. 1 to 6; also Catalog of Books and Systems for Printers, with order blank.

Bronzing Machines

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

Calendars

WHOLESALE CALENDARS to printers; complete line. Do your own imprinting. Wholesale and retail prices furnished with sample sets. FLEMING CALENDAR CO., 6540 Cottage Grove Ave., Chicago, Ill.

Calendars and Calendar Pads

1938 CALENDAR PADS, sizes from 1x1¼ to 10½x20, in black and white, India tint, red and black, brown and white; fish pads, 3-months-at-a-glance pads, gold cover pads. Write for catalog. GOES LITHOGRAPHING CO., 35 West 61st St., Chicago; 53K Park Place, New York.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Camera Bellows

UNITED CAMERA CO., INC., Bellows made to order for all types of photoengravers' cameras. 1515 Belmont Ave., Chicago, Ill.

Carbon Paper

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Statement of the Ownership, Management, Circulation, Etc., Required by the Act of Congress of March 3, 1933.

of THE INLAND PRINTER, published monthly, at Chicago, Illinois, for

State of Illinois } ss. October 1, 1937.
County of Cook }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared J. L. Frazier, who, having been duly sworn according to law, deposes and says that he is the Editor of THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Publisher—The Inland Printer Company.....Chicago, Illinois
Editor—J. L. Frazier.....Evanston, Illinois
Managing Editor—J. L. Frazier.....Evanston, Illinois
Business Manager—J. L. Frazier.....Evanston, Illinois

2. That the owner is: The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. The stockholders of The Inland Printer Company are: The MacLean Publishing Company, Ltd., 481 University Ave., Toronto 2, Canada. The stockholders of the MacLean Publishing Company are: Col. J. B. MacLean, 7 Austin Terrace, Toronto, Canada; Horace T. Hunter, 120 Inglewood Drive, Toronto, Canada; Herbert V. Tyrrell, 221 Dunvegan Road, Toronto, Canada.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

J. L. FRAZIER,
Editor.

Sworn to and subscribed before me this 8th day of October, 1937.
FLORENCE L. PRINCE, Notary Public.
(My commission expires May 14, 1940.)

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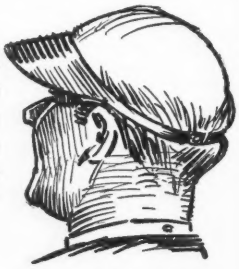

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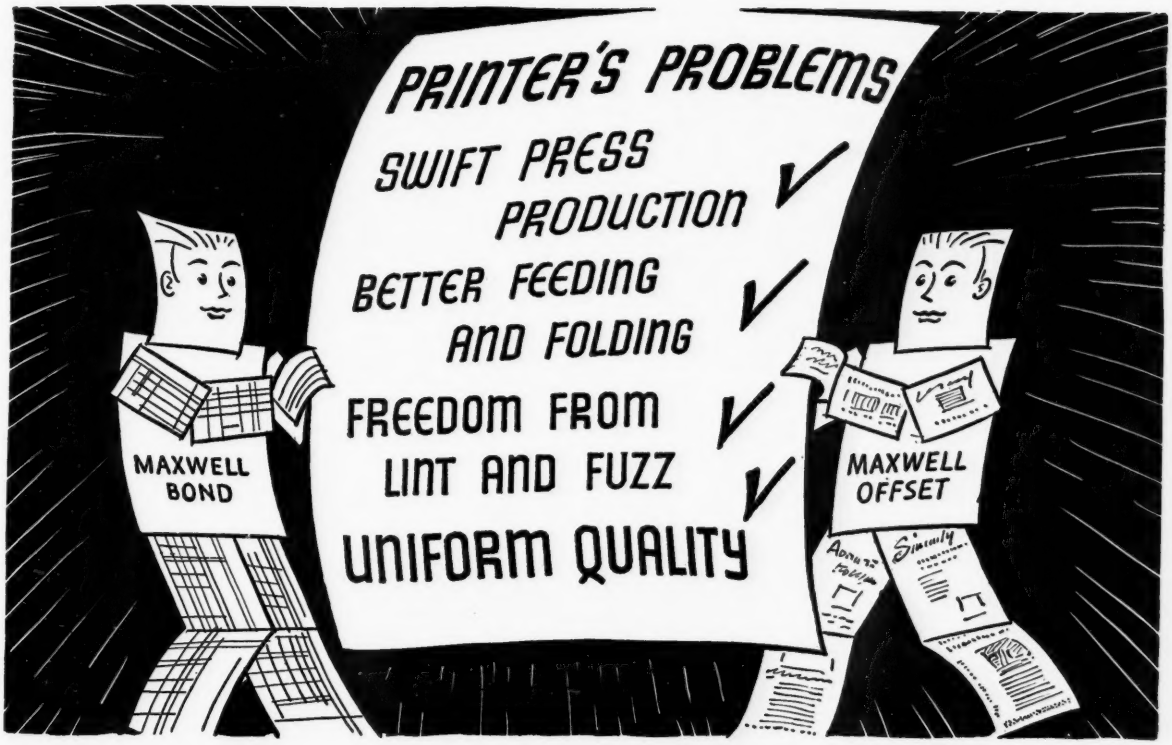

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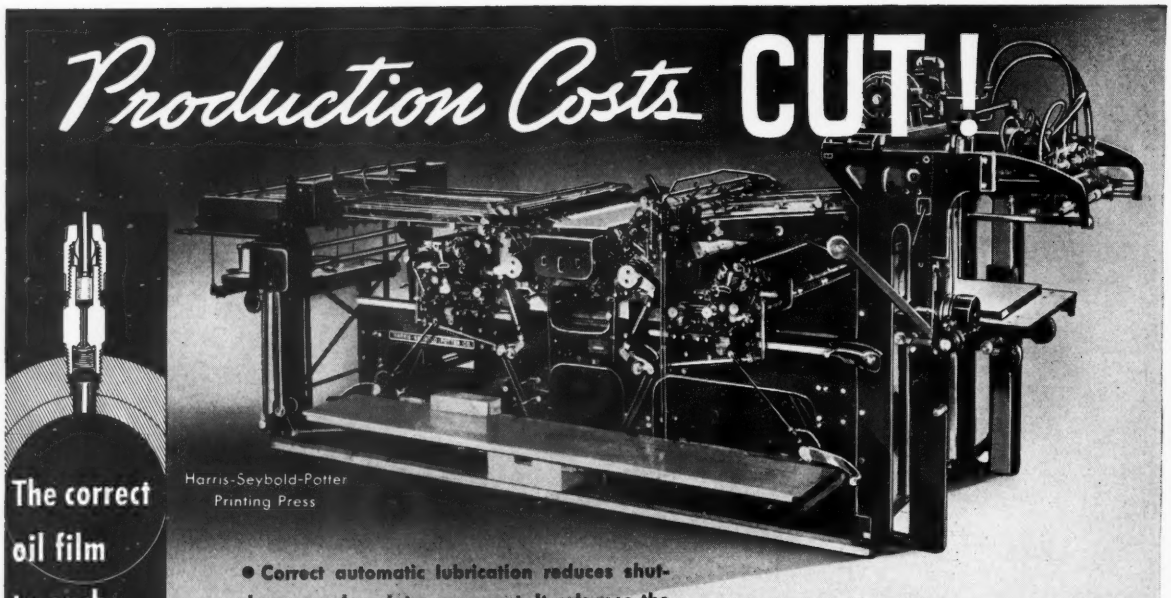

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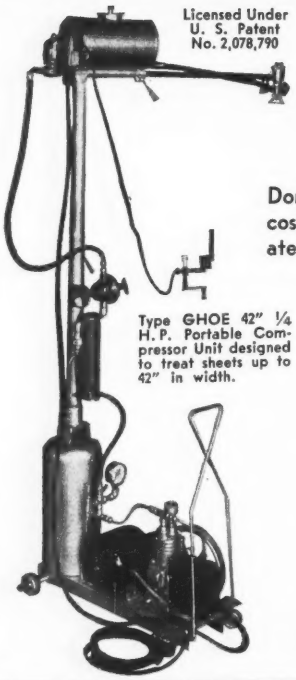

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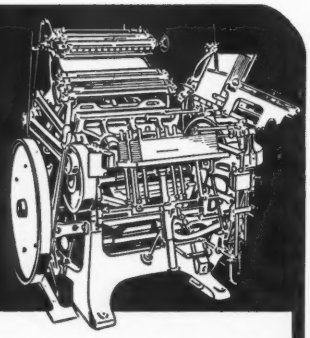

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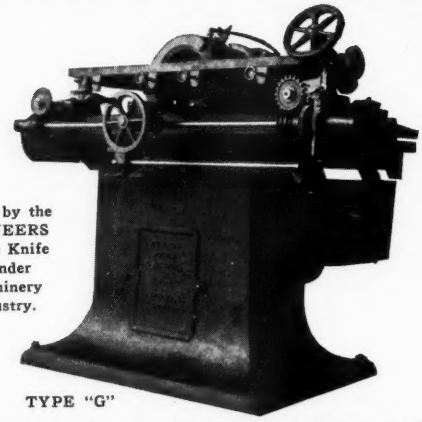

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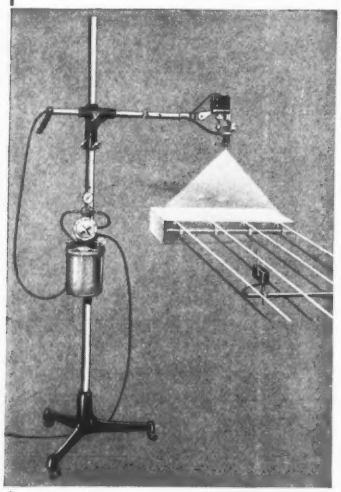

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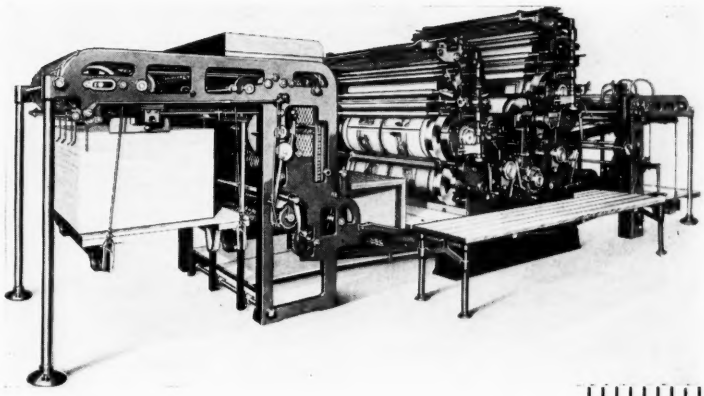
All Types of PRESSES



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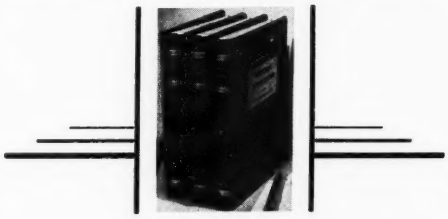

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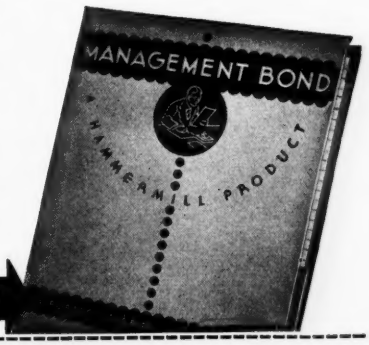

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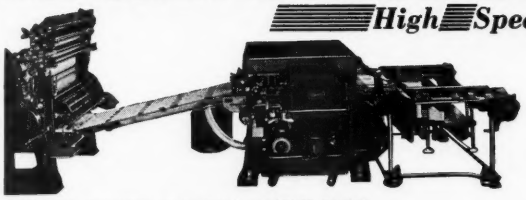

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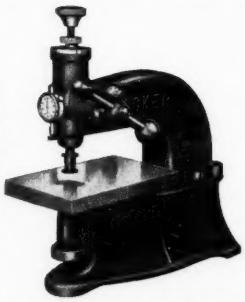

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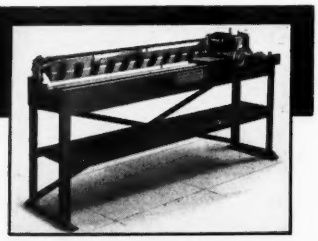

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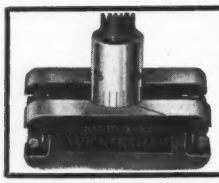

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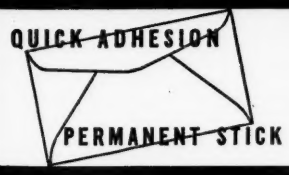

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The Inland Printer

Volume 100
Number 2
November, 1937

The Leading Business and Technical Journal of the World in the Printing and Allied Industries • J. L. FRAZIER, Editor

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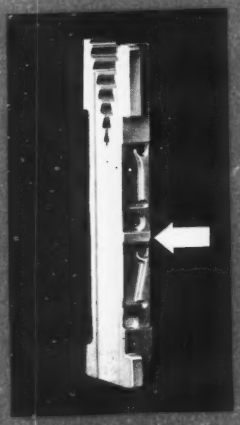
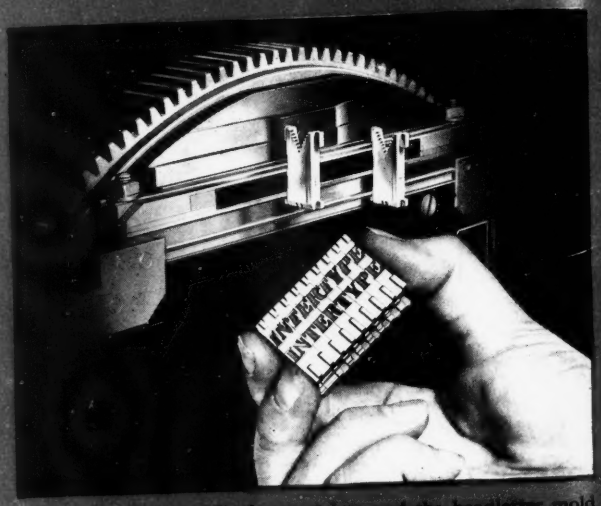


Intertype matrices will carry two full-size 18 or 24-point faces, identical with the corresponding one-letter faces—in standard alignment, with full-length ascenders and descenders. The full-width metal partition between the two characters (see arrow) provides *ample contact with the mold* to prevent any possible danger of metal leakage at this point.

Two different faces of display type are now obtainable from one set of matrices

With two-letter display matrices, each magazine carries two complete fonts of 18 or 24-point display. Fewer magazines are needed and there is of course much less shifting and handling of the magazines.



Intertype two-letter display matrices and the headletter mold with which they are used. The matrices are assembled in the regular lower rail position. The casting position is controlled by the first elevator alignment stop bar with which all Intertypes are regularly equipped. No additional mechanism of any kind is required. The mold body used is exactly the same as the one used regularly to cast Intertype 42, 48 and 60-point faces.

These pictures show what Intertype duplex display matrices mean to printers and publishers. Now you can get TWO fonts of 18 or 24-point type from ONE font of matrices and ONE magazine. Fewer magazines are required, and there is less changing from one magazine to another. Write for specimens.

INTERTYPE BROOKLYN, N.Y.